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by Serge Lifar

TRANSLATED BY ARNOLD HASKELL

It is with particular pride that we issue Serge Lifar's eagerly awaited *History of Russian Ballet*.

Lifar's book is a very complete history of Russian ballet, which is the parent of all ballet today. This makes it far more than a book of historic interest; it is a practical guide to much that is going on today. It deals at great length, for instance, with the era of Petipa which gave us such ballets as the *Sleeping Beauty*, *Swan Lake* and *Casse Noisette*. There is also a long account of the Diaghileff Ballet written from Lifar's personal experience and with excerpts from Diaghileff's letters, never before published. The book ends with a chapter on Soviet ballet.

This is a very personal work by an artist who has never been afraid of expressing his opinions with vigour.

The book, which is essential reading for all those interested in the history and development of ballet, has been sumptuously produced with 55 photographs and measures 9" x 6". It is available at, or may be ordered through, all good bookshops. The price is 21s. net and your order should be placed quickly please.

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Photo: Angus McBean

PETER DAUBENY

Reason: Because with his presentation of the Grand Ballet du Marquis de Cuevas he comes of age by having brought twenty-one foreign importations to England in two-and-a-half years

"WHY do you bother about foreign companies?" occasionally write ignorant and short-sighted readers of DANCE AND DANCERS. The answer is simple—we like foreign companies, we know they bring something which we cannot always achieve ourselves, they help us assess and appreciate our own, they help us to understand other countries and to bring about a greater understanding between us and them.

I think it is safe to say that nobody in the whole history of the dance has brought such a wealth of varied foreign genius to these shores, in such a short space of time, as Peter Daubeny.

His story has already been told in DANCE AND DANCERS (February, 1952) and it will be remembered that during the Solerno landing he was seriously wounded, which resulted in the loss of an arm. What might have been a major disaster in a young man's life turned him from acting to theatre management. It has resulted in something which the British public, and the ballet public in particular, has every reason to be grateful for.

Through his efforts, most of us now have more than a working knowledge of the Spanish dance (Rosario and Antonio, Pilar Lopez and Ballet Español, Teresa and Luisillo, and the great Folk dance group of Spain), France (Ballets des Champs-Élysées, Ballets de Paris, Grand Ballet du Marquis de Cuevas), Yugoslavia (Yugoslav National Dancers), India (Ram Gopal, Mrinalini Sarabhai), America (Ballet Theatre in the provinces), The America Negro (Katherine Dunham), these and many more make a formidable record. There is no doubt that the cultural standard in England has risen considerably owing to the visits of these eminent visitors. The words, "Peter Daubeny presents," have come to stand for the highest grade foreign goods.

It is doubtful, though, whether his wartime bravery was ever brought to such a test as the bravery that is needed to make these presentations possible. Not only does he personally stand to lose great sums of money, but he has to cope with the temperaments of the artists he presents—anyone who has ever attempted this sort of thing will know exactly what that means. The intense hard work that goes into any theatrical presentation is seldom apparent in the suave appearance that an impresario presents on a first night; Peter Daubeny is no exception to this general rule. All hell may have broken out back stage, but the impresario has to put on one of the best acts of the lot and seem as calm as the proverbial cucumber, though infinitely more genial. Easy, you may say, well just you try it!

Dance and Dancers

Editor: PETER WILLIAMS

Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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SIC TRANSIT . . .

AFTER many rumours that Mona Inglesby's International Ballet was about to close down, we now learn officially that this company's activities in England have had to be suspended. The vast number of International's admirers will be as sad at this news as they will be to learn that its discontinuance has been due to the fact that the continuing rise in all expenses made it impossible for an apparently successful organisation to operate.

Had the company gone on until February it would have been in existence for fourteen years. Everyone, whether they admired it or not, is bound to admit that International Ballet has contributed a very important chapter to the history of British ballet.

They were the first to bring the great full-length classics, preserved by Nicholas Sergueff, to the English provincial cities; they paved the way for the presentation of ballet to a vast new public in super-cinemas, arenas and concert halls, thus winning over to ballet an audience which might otherwise have never thought of going to it. They can be said to have conditioned a public which has since been of the utmost value to other companies. More than anything else, they were faithful to that public—year after year they returned to the provincial cities who were only too happy to welcome them. Letters received in this office have ceaselessly praised the work of International and confirmed how grateful they were that the company which never neglected them was—International Ballet.

This appears to be a record of faithful service not only to the public, but to the art of ballet generally. It has been rewarded in a manner which befits faithful service in these times—by a continual refusal of any subsidy.

Now had this been a company of only a few years standing it would be natural and understandable; public money should not be spent on uncertain ventures. But Miss Inglesby and her company have won their spurs the hard way and have proved themselves worthy of support. When we read of the vast sums paid out by the Arts Council to various organisations, it hardly seems fair that International should be excluded from some sort of subsidy which might have kept it on the road.

This does not mean that we are not all eternally grateful for the help which ballet receives from the State. In fact, the great success which ballet now enjoys in England is due, in the main part, to the Arts Council. The only thing one asks is that the distribution should be less top-heavy, because, unless the largess is more evenly spread, it will probably lead to the eventual collapse of all ballet companies.

It is idiotic to carry on, as do some sections of the popular press, a campaign of pin-pricks against an organisation such as the Arts Council by demanding its oblivion. Other arts enjoy, and make the best use of, a State grant of some kind and the result has vastly contributed to our national heritage. It needs no continual affirmation from this magazine to prove that ballet has taken its honoured place amongst the arts—the prestige which ballet enjoys is common gossip in every quarter of the globe. It fully deserves every farthing it can get, but the time has come to seriously consider whether assistance to the proved and truly needy is not a more worthy object than the over-coddling of the already successful. It might pay bigger dividends in the end.



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HANSOM BOOKS also publish MUSIC AND MUSICIANS for serious music lovers and PLAYS AND PLAYERS for theatre lovers.

The fruits of research

Intense research brings its own reward and the recent production of *Swan Lake* at the Stanislavsky and Nemirovich-Danchenko Theatre in Moscow has had a success which will probably have repercussions in all parts of the world where Tchaikovsky's great ballet is given.

Galina Ulanova, the greatest Soviet ballerina, gives her own candid opinion of this production and her views generally on the production of *Swan Lake*

HOW has it happened that *Swan Lake*, as staged by the Stanislavsky and Nemirovich-Danchenko Theatre, has been received with such interest in the theatrical world of Moscow? Why does a ballet which has been in the Russian repertoire for more than seventy-five years and has been signed by various ballet-masters a score of times in Moscow and Leningrad, appear today so fresh and new?

No one in the theatre tried to make out that *Swan Lake* was being staged for the first time and that all previous productions had to be forgotten, that every least thing must be different and not like the others.

On the contrary. There is no attempt at being "original," nothing has been thought-up merely for its own sake, and the second act remains quite untouched: it looks exactly as it did when it was staged by Lev Ivanov 58 years ago. This, I think, is wrong from the point of view of this new production, but I will take up that point later. At the moment I want to answer the questions which open this article.

I wrote this article because the production

by
GALINA ULANOVA

moved and pleased me by its freshness and novelty. It has these qualities because V. Burmeister, the producer, V. Edelman, the conductor, and the whole artistic team, the ballet company, conducted much research in preparing it; thought about it, experimented, rejected the superfluous, firmly established successful discoveries seeking to make the ballet more expressive.

Naturally, advance along this path of research, improving our grasp of what has been discovered, is not yet completed. In a sense it might be said only just to have begun. Not everything in this production pleases equally, and there are things in it that arouse an inner protest.

However, the *Swan Lake* production by the Stanislavsky and Nemirovich-Danchenko theatre has undoubtedly shown us how fruitful can be an artist's researches into an old classical ballet where one might assume that everything has been established for all time. Here lies the lesson we professional dancers must draw from this new production, and here lies the secret of its success with the general public.

Successful use of music

The theatre attempted to make the greatest possible use of Tchaikovsky's music, and has succeeded. Work in the Museum of Klin and in the Moscow Conservatoire archives, and a serious study of the MSS and the first edition for piano, brought to light a number of deletions and made it possible for the general public and the concert-goer to become acquainted with some excellent pieces of music by Tchaikovsky.

We hear for the first time, for example, a delightful Russian theme in Act IV, never before played in any production, because ballet-master Reisinger (Moscow 1877) threw it out, with light-hearted ruthlessness, as being undanceable. In Act I, the Song of the Prince, a melody unplayed for thirty years or more, has been restored. In Act III the music of a *pas de deux*, written by Tchaikovsky himself in place of an interpolation by Minkus, but later rejected by Petipa, has been restored. The MSS of this part has now been extracted from the Klin museum materials, orchestrated by the composer V. Shebalin and presented for the first time; the arrangements being brilliantly played by the orchestra under its conductor V. Edelman.

It is true that not all the richness of the music we now hear is fully and correctly

expressed in the dances. But, though some objections of detail might be raised, the way the production has been resolved enchants us as a whole with the clarity, depth and purpose of everything that takes place on the stage.

Let us begin with the prologue. The introductory music to the spectacle gives us the drama to come and the way it develops and made the subject-matter immediately clearer.

Prologue clarifies story

We saw, as one should in a fairy-tale, the young and beautiful princess, gathering flowers on the shores of the lake. Filled with a child's happiness and inquisitiveness in life, she climbs to the top of the ravine after a flower gleaming white on the heights. Here misfortune strikes. The fearful figure of an Evil Spirit rises in a grey-green light. In a second his great wings enfold and cover the girl, and all that remains is a white scarf in the gully, while a white swan appears on the smooth surface of the lake . . .

Act I—The real world. A happy group of young people are picnicking. Natural behaviour, youthful high spirits, genuine merriment are the characteristics here. These are the Prince's characteristics too. He is gay, young, handsome and imaginative. We see the Prince as a good companion, fond of sport, music and dancing. The Prince does not dance much: I think there are more of the other dances than there should be in Act I.

Too much dancing peasantry

The *Peasant Dance* is too long, in my opinion, though from the producer's point of view it is useful. Young peasant girls run past the assembled company and are scared when "captured" and forced to dance with the quality. But the dance should show that no one means to offend the girls, who readily understand this. In the present production the dance does not achieve this object and it almost seems likely that the girls will feel insulted. Such a thought should not enter the spectator's head; the atmosphere of the purity and lightness of youth must prevail wherever the Prince is, particularly with the interpretation of him as given in this particular production.

It might be so produced that only the very beginning of the Peasant Dance showed the girls timid and bashful. Then, quickly convinced that they are surrounded by good people, they should give themselves to the dance with all the healthy straightforwardness of youth.

When the Princess appears with her suite, the girls, though awed, should nevertheless pull themselves together: not simply run away from her. They ought to create the appearance of having waited for her specially and bring her gifts or something of that sort.

A forgotten melody found

After a *pas de quatre*, danced extremely well, the Prince's solo begins. He accompanies himself and we hear the *Song of the*



Ulanova in a scene from *The State Academic Bolshoi Theatre* (Moscow) production of *Romeo and Juliet*. Gaborovich is Romeo.

Photo:
A. Garanin

Prince resounding after so many years of silence. The fine melody expresses the romantic inclinations of the Prince's ardent soul, which it would have been so natural to express in dance. Unfortunately this item is poor. This is followed by the waltz and *adagio* of the Three Famous Maidens and the Prince. For all the beauty of the music, the dance seems little justified here. This is particularly true of the *adagio*. The moment is so filled with musical and dramatic content that it demands the expression of great feelings and profound emotions. Yet it is noticeable that the Prince obviously has no feelings towards these maidens. What can the dance express in the circumstances?

I also object that when the Prince has left them, the merrymaking of the company continues as though nothing has happened. I think this contradicts the logic of events; the Prince should be and has been at the centre of things. Would it not have been better, therefore, for the Prince to go off to the lake when the merrymaking is over? As it is, the *bravura* of the *polonaise* which ends the act is unconvincing without the Prince.

At the ball

I am deliberately omitting Act II at the moment, so as to analyse Act III, which is as ordinary as everyday life in Act I. Act III is the best in the whole production—the producer's ideas and the way they are carried out are good. The scene of the Prince's exit links Act II with Act III. We see the Prince's quiet entry at the ball, straight from the *Swan Lake*, where so many moving and marvellous things have just happened to him, where he has loved for the first time. The Prince is thoughtful and sad. He is holding a swan feather.

The ceremony of the presentation of the would-be brides is well done, though it is a pity that the dances lack individual characterisation. This ceremony takes us into the atmosphere of a medieval castle with a great fairy-tale golden hall (decor by A. Lushin). The best thing of all in Act III is the absence of the traditional *divertissement*.

All its dances—the Spanish, Neapolitan and Hungarian, the *mazurka*, *adagio* and variations, the *coda* of Odile and the Prince—form a single whole. They may be said to have been threaded on a single strand of content and action common to the whole production.

Dances cause diversion

All the dancers in Von Rotbart's suite are dominated by a single aim—they must at all costs divert the Prince from his thoughts of Odette and force him to break the oath of fidelity he has sworn to her.

The dances develop so swiftly in their subordination to this single aim, the dancers carry out their choreographic and dramatic tasks with such intensity, that the characteristic items from this act acquire a point as never before and have an astonishing feeling of veracity.

We believe that it is Rotbart's magic that produces this lightning movement, the threatening movements of the fiery cloaks of the *toreros*, behind which, as though born of flames, Odile suddenly appears: we believe that the shaking of the tambourines by the Neapolitans, the brilliance of the *mazurka*, the bold tread of the Hungarian dance, are all needed to drive away the wits from the Prince, who sees Odile, now here, now there, in the dartings of the dancers, now near him, then in the distance, disappearing and suddenly reappearing. Then there is nothing surprising in the Prince being drawn towards Odile with all his soul, is there?



Ulanova in the second act of Giselle.

Some of Odile's movements remind him so much of Odette. Even her dress is the same, except that it is black. Her concluding *fouettées*, and the whole dramatic dance in Act III, are the logical conclusion of the one line of Odile's particular behaviour, a culmination (not only of the dance, but of the nature of the imagery), after which the Prince's consciousness follows.

A pointless jester

I wish to say a few words about the interpretation of the Jester. He loves the Prince greatly, and their friendship is true and firm. Herein lies the essence of the imagery. He is very good in the humorous depiction of the arrival of the Princess. The dancing of this role is expressive and almost always has inner justification. I say "almost" because, side by side with some brilliant pirouettes in Act I, entirely justified by the course of events (the Fool is awakened unexpectedly by a cracker and in fright he begins to twirl about on the spot), his dancing with the dwarfs in Act III leaves no impression whatever, for it is not clear why it is being danced. His task is to distract the Princess's attention from the fact that the Prince is late for the ball. But as the dance is badly produced its purpose fails to convince us.

I mention this, the one bad part, because it is particularly noticeable in this carefully thought out and clear production, while it might pass entirely unnoticed in another production, there are no "casual" items here. Everything is linked with everything else and one thing arises out of another. This is why Act II, which stands outside the general purpose of the production, is in this production quite unjustified.

In a production so closely welded together, where every detail has been linked to another and all the details depend on each other, where the ordinary aspects of life shown in the ballet have been so carefully taken into account and every dance and almost every movement in the dances clearly delineated, Act II is cold and formal. It stands outside the dramatically packed production, since it has no action.

The new audience

I shall be asked: "Don't you find this classical form beautiful, a form worked out by Ivanov and today given a new lease of life by P. Gusev and the Stanislavsky and

Nemirovich-Danchenko Theatre?" "Yes," would be my reply, "it is beautiful for Ivanov or for a production in his own period, for a late nineteenth-century *Swan Lake*, but not for this production, which can be so profoundly "read" by our present day contemporaries, who are able, without any simplification, to "bring alive" so much in this ballet in complete accordance with the idea-content of the music; this production, which, springing from the fundamentally realist music, has shown such a lot so freshly and has explained so much to our new spectators."

The Soviet spectator differs essentially from the balletomane of the late 19th and early 20th centuries, who went to the ballet to contemplate "the beauty of form." The less content a ballet had, the less comprehensible it was, the more perfect it seemed.

How much more profoundly, sanely and correctly is the ballet viewed by our spectator, a spectator who, while enjoying perfection of form, at the same time requires a ballet to be imbued with profundity of content. For this reason the theatre is right in making *Swan Lake* so dramatic and full of content. This method, however, required all four acts to be equally filled with content.

Cold by the lake

This has not happened, and everyday life has proved more powerful and been more impressive than the poetry of the swans. Act II has even "drawn" Act IV away from the dramatic content, correctly given it by the producer, into a cold abstract. The potentialities of the gifted and original V. Bort (Odette-Odile), for whom this production has been a brilliant test and a proof of her creative maturity, have not been used. In point of fact she would have felt much better in Act II if there had been more warmth, action and realism in it.

For this reason she feels freer in Act IV. Act IV has more action and is more dynamic than Act II, as there is something to act and something to express in the dance—the happiness of forgiveness, the sorrow of the inevitable parting, the violence of the separation.

Even here the connection between Act II and Act IV tells in a negative way: although less so than in Act II, Act IV is enveloped in coldness. That is why the happiness of forgiveness, the brief moment of joy of the

Continued on page ten



Ulanova as Tai-Hoa in a scene from Gliere's *The Red Poppy*. She is partnered by A. Lapauri. This photograph shows the remarkable lifts which appear to be such a feature of the ballet in Russia today. Recent performances by various visiting troupes from the U.S.S.R. have confirmed this fact.

Photo: D. Sholomovitch

Fruits of research by ULANOVA

Continued from page nine

triumphant love of the Prince and Odette, has not been strikingly enough embodied in the dance and the behaviour of the artists.

For this reason, the farewell scene between the hero and the heroine is colourless. Their sorrow would have appeared more powerful and would have had greater truthfulness if it had followed an episode of contrasting mood, which might have been called, in Turgenev's words, "a song of love triumphant." Since this contrast does not exist, since the dancing here is rather dry in movement, both episodes leave less impression than might have been expected.

I have already mentioned the fine choral theme which we hear for the first time in Act IV of *Swan Lake*. A dance of the swans is set to this music, and here one would like to have seen more of the Russian touch. The music calls for it and it would have been plentifully justified: each of the enchanted maidens dreams of returning to her self, to her own nature, and her nature, if you listen attentively to Tchaikovsky (he loved Act IV more than any other) is ours, Russian and real.

The ballet-master has staged the departure of the swans, their funeral procession, in very dramatic and skilful musical terms.

In the finale of Act IV we hear the music of the storm exactly as it was written by the composer. According to his plan, the mortal combat between the Prince and Rotbart (staged very effectively here), should take place at this point. In Tchaikovsky's conception the heroes even in their death, win victory in the other world. In our production the heroes struggle, triumph and live.

Such an ending is justified not only because it corresponds more to our view of the world, but because the very music of the finale, although choral, is written in a major key, which gives us the right to treat the end exactly as it is treated today.

When the Prince engages in single combat with the magic lake which has overflowed its banks, Odette flings herself into its raging waves to help her beloved, and this selflessness literally calms the mortal storm. Rotbart perishes, the storm abates, the sky clears and before us appears the Prince, whose love has freed from enchantment and the spells of

the wicked magician the beautiful princess who pleased us so in the prologue.

Unfortunately the needless haste with which the heroes speed towards the final *mise en scene* creates a conventional ballet apotheosis which does not accord with the general temper of the production. Clearly, further thought needs to be given to this

Dancer of tomorrow I

Born in Gravesend. Started to dance at the age of seven with local teacher, but was forced by illness to give up ballet. When he was fifteen he started dancing again, studying by himself and attempting to evolve a modern style of dancing. For the past year he has been studying classical ballet under Stella Karin, and has recently been giving modern classes to Miss Karin's school.

THE path of the individualist dancer in England is rough and thorny. Whereas New York can offer limitless opportunities for study to the aspiring modern dancer, and also gives him the chance to gain stage experience through dance recitals, television and cabaret work, his opposite number in London is at a distinct disadvantage. As a case in point we have selected Malcolm Clare.

Clare is a young man keenly interested in the modern dance, whose ultimate ambition is to form a small dance group. Realising his need of an academic background he has recently taken up classical dancing under Stella Karin, and although he has only been studying a year has already made notable progress.

All this time he has been experimenting with various styles of movement, attempting to evolve an idiom of dance-expression personal to himself. But where is he to obtain the experience so vital to his further development? The problem is not Clare's alone, but is more or less common to all British dancers who forsake the straight and narrow path of classical ballet.

In Clare's case, he has been fortunate. Miss Karin was able to get him an audition with a B.B.C. Television producer, who was sufficiently impressed with his work to offer him an immediate engagement, and he made his T.V. debut on January 2 in *Variety Parade*, in which he danced and produced his

problem so that the conclusion may be more satisfactory.

The production in general, which has been pointed lovingly and with thoroughness, lacks poetic temper. The property swans are shown far too often. We do not know at what time of year the action unfolds.

It would have been pleasant to have had more musical colours in the decor, a greater restraint in the detail and broader more accurate colours in all the sets. And it may well be wished that the whole production will grow and develop, so that it may grow more inspired, elevated and poetic from one performance to the next.

The present shortcomings in the production in no wise detract from its importance. Its importance lies in the originality of the interpretation of *Swan Lake*, in the fact that this bold and lively work has shown great professional development, a new creative step forward by the talented company of the Stanislavsky and Nemirovich-Danchenko Theatre, which ensures its discovery of many new things.

This article is extracted from *Ulanova on Soviet Ballet*, edited with an introduction by Peter Brinson and shortly to be published by S.C.R., 14 Kensington Square, London, W.8, at 2/6.

The present article is one of several provocative and intensely interesting articles by Ulanova in which she states with a frankness, unknown even in England, her opinions of the state of ballet in the U.S.S.R.

MALCOLM CLARE



own choreography. From this should come other engagements and Clare should have every opportunity of making a way for himself in the dance world.

C.B.

HUNGARY

HUNGARY, noted for folk dances whose origin goes back for centuries, is now knowing a great revival of this art of the dance. After the light-footed performance of the Hungarian footballers, it is hoped that other countries also will get an opportunity of seeing another famous team—the Hungarian State Folk Ensemble.

The body of folk dancers, singers and musicians was formed three years ago with the mission of reviving Hungarian folk art which has lain dormant for some time.

In the past three years the folk dance revival has swept the country. It is a remarkable fact that in the past year, 14,000 groups took part in the national competitions to find the best exponents of Hungary's galvanic folk art. As 250,000 dancers, musicians and actors were involved it is a staggeringly high percentage for a country with less than ten million inhabitants.

The State Folk company is selected from the best of these thousands of aspirants. Forty dancers were chosen from 1,500; the choir of 75 was selected after 2,500 singers had been heard.

The orchestra is made up on the lines of the traditional folk orchestra—the so-called gipsy orchestra. It consists of violins, violas, 'cellos and double-bass, supplemented by cymbalon, clarinets and shepherd's flutes. A large number of its members are descendants of gipsy musicians.



An ancient Hungarian folk dance for women—The "Three-hop." It is a combination of the famous national dance, the Czardas, and an old ballroom dance. It is from the village of Ersekcsanad on the Yugoslav border. Most women's dances are circle dances for adolescent girls, interspersed with games.



Marriage Proposal. A virile dance for men called "Looking for a Wife." In several parts of Hungary, weddings are the subject of folk dance cycles. They are mainly danced by men, while the girl, the prospective bride, sits on a chair alone. One of the men comes over to her and asks her if she will choose a husband from the group, three times she refuses. On the fourth asking she consents and crosses over, to where the men are, to make her choice.



Another dance from The Marriage Proposal called "The Best Man's Dance." The photograph gives some idea of the elaborate and beautiful costumes that are worn for these folk dances. This dance is from the film The Wedding of Ecser, which records a series of seven dances from Pest country given by thirteen girls and fifteen men.



Left: Soldiers on the March. A soldier's dance composition known as "Borderland Soldiery." It recalls the traditions of the Hungarian fight against the Turkish invaders during the 16th and 17th centuries. It will be noted that the costumes obviously derive from this period. It is a revival of an ancient folk dance that had died out. It was given by Hajdus, mercenary soldiers serving in border fortresses, who danced with bare swords (today the swords are no longer bare). Traces of these dances have been handed down in traditional shepherd's dances when the crook was substituted for the sword.

Readers will be interested to know that Klari Szechy will be giving a lecture demonstration on Hungarian dancing to the London Ballet Circle on February 21 at 3 p.m. at the Salle Erard, 18 Great Marlborough Street, W.1.

Werewolf of Kingsway

How Jean Babilée took over a role, not originally created by him, and developed it until he became the embodiment of a wolf who nightly stalked the stage of the Stoll Theatre in Kingsway.

by

PETER WILLIAMS

Jean Babilée in the second costume he wears in Le Loup. He first appears in a multi-coloured jacket as the performing beast of an itinerant showman. Later, when he is brought on to deceive the Bride, he wears this grey jacket with purple decoration.

This photograph is an interesting study in make-up. It shows how by the simplest means it is possible to transform a handsome young man, who a few minutes previously was dancing in the Bluebird pas de deux in a straight make-up, into a frightening animal without being over-grotesque.

Photo: Alec Murray



WHAT turns a daou into a great painting or a good dancer into a great star? One simple word is the Abracadabra that can perform this miracle, a word known to everybody, but realised by a pitiful few—artistry.

There have been, in this century, better dancers than a Pavlova, Karsavina, Spessitzzeva, Markova or Fonteyn. But immortality awaits only these and a few others because they happened to possess the key to this intangible quality.

Technical perfection can be taught in school, but artistry never. It comes from within and is conditioned by the state of mind and the approach to what has to be performed—whether it be a role in a ballet or a solo or *pas de deux* in a concert.

Like all perfection, whether in the straight theatre or ballet, the approach and development of a role is a long and arduous job. It is never achieved at a first performance, seldom at a hundredth, rarely in a lifetime. In the great artist a role can be seen to blossom with every performance until eventually it lives and the artist becomes the role.

In the last months of 1953 it was possible to watch an artist develop a role in such a way that it became one of the most rewarding spectacles of the past year. The role—the wolf in Roland Petit's *Le Loup*. The artist, Jean Babilée.

To get the picture into its true perspective it is necessary to go back to the late summer when *Le Loup* was first shown to a London audience at the Stoll Theatre. I find that of Roland Petit, who created the role, I wrote: "It would be hard to imagine anybody more suitable than Petit himself as the Wolf. As in so many roles that he has created for himself, it is not always easy to realise what a fine artist he is until somebody else takes over the role. I hope that nobody else ever will take over this one as it seems as personal to him as was the Young Man he created for Jean Babilée in *Le Jeune Homme et la Mort*. Petit makes a noble beast which

a wolfish face and chest cannot hide. In so many subtle ways does he convey the animal nature and the constant alertness even in the fleeting moments of passion. His death is most moving."

When this was written nobody could have foreseen that Babilée might shortly take over the role, nor would I have changed a word even if I had been endowed by some remarkable clairvoyance. Petit is the poet of ballet, he has an inherent nobility and romanticism. His wolf was more the beast of a fairy tale by Perrault—half-animal, half-Prince. Babilée was never human, he was a wolf through and through; one of the most extraordinary metamorphoses seen in the theatre.

From sketch to portrait

It did not start off that way. His first performance on November 30 was a very rough sketch. After only a week's acquaintance with the role and even less with the music, it was perhaps amazing that it was even a rough sketch. After a week of performances a change occurred, after three weeks it became one of the great performances of the year. This wolf in *chic* clothing, whom a young bride is tricked into believing is her husband, was no dancer, he became the werewolf of Kingsway.

On his first appearance, as the performing creature of an itinerant showman, he was mistrustful and frightened. His eyes, grey pools of aquamarine, were restless and continually on the alert. His hands and feet became paws, which instinctively itched to scratch the earth. He had the appearance of an animal bereft of the wild and free life he originally knew, maltreated in his captivity.

When a cloak is thrown over his shoulders, to make believe he is a human, he shrinks and shrivels as do all animals dressed-up in alien and unsuitable garments. He knew he was being made a fool of, but there was no alternative and he had to submit to it.

The wedding night in the forest with the bride, sees his gradual relaxation and the awakening tenderness that he would have bestowed on a she-wolf during the mating season. The bride's discovery that he is really a wolf, and not her intended bridegroom in disguise, brings back momentarily his inherent animal mistrust of human beings—his eyes become shifty, his body taut, his paws contract as if to spring and tear. Relaxation comes again with the realisation that it is really him she loves.

The arrival of the villagers, intent on saving the bride from what they believe to be a terrible fate, brings back all his animal instincts. He and the bride flee deeper into the forest, while he lashes out at his tormentors.

Weary from the chase the two of them find brief respite in the heart of the forest—this final moment of happiness together is short-lived. The wolf starts to tremble with alertness as the ominous drumming of the hunters gets nearer and nearer.

Chase of terror

Soon the chase is in full swing—the wolf, closely followed by the bride, leaps and scuttles with the hunters in hot pursuit. Presently the pair are completely surrounded and there is no escape.

Anyone who has had the misfortune to see an animal trapped and tormented by hunters must realise that it is the most pitiful and degrading spectacle in this so-called age of enlightenment. Babilée's death scene was the best propaganda for the R.S.P.C.A.

Encircled by a forest of evil-looking pitchforks, the wolf turns savage. He twists, turns and tumbles with each vicious death-dealing prod. He snarls and bares his teeth at his tormentors. As a last hope he pleads with them to spare him. With death near, the bride flings herself in front of the wolf to protect him; both of them receive the final blows.

United in death with their hands clenched, the villagers tear the lovers apart—she to be born off in procession; the wolf hurled away in a corner, his stiffening body gradually contracting. To make sure the beast is truly dead, the showman stamps on each paw and grinds it into the earth, the reflex action causes the other limbs to twitch. Finally the showman ignominiously drags off the corpse, its limbs now rigid in death.

It took Babilée three weeks to develop this role to such a pitch. Given longer time it would no doubt have reached even greater perfection, for every performance saw some new touch added.

How easy it would have been for him to copy the fine interpretation of Petit! But here was an example of two artists who knew what they were physically capable of. The height and nobility of Petit excludes him from those quick, small movements of animals. Babilée, shorter and more compact, has a more sinuous body, which makes it possible to dart across the stage on all-fours and not look ludicrous. In his interpretation he used every particle of his body—from the top of his head to the tip of his toes—which is what so few dancers seem able to do.



Marjorie Tallchief as the Duchess in a variation. Tallchief's technique has become even more brilliant since the de Cuevas company was last seen in England. Her turns now have amazing speed and she has remarkable balance. She gives a greater depth of understanding to all her roles.

L'ANGE GRIS

(The Grey Angel)

First given by Le Grand Ballet du Marquis de Cuevas at the Casino Theatre in Deauville on August 20, 1953. Story by the Marquis de Cuevas. Choreography by George Skibine. Music, Claude Debussy (*Suite Bergamasque*. *Clair de Lune* orchestrated by Andre Caplet. *Prelude*, *Minuet* and *Passe-Pied* orchestrated by Gustave Cloez). Scenery and Costumes, Sébire.

Cast:

<i>The Duchess</i> -	MARJORIE TALLCHIEF
<i>L'Ombre de son Amour</i>	GEORGE SKIBINE
<i>Her Daughter</i> -	KATHLEEN GORHAM
<i>The Fiance</i> -	SERGE GOLOVINE
<i>Two Friends</i> -	BEATRIZ CONSUELO, JACQUELINE MANNECHEZ
<i>Their male escorts</i> -	RICHARD ADAMA, OLEG SABLINE
<i>The Grey Angel</i> -	JEAN QUICK

IN the seclusion of a park, at her daughter's engagement ball, a Duchess (Tallchief) evokes the spirit of her lost lover (Skibine). They dance.

But when the Duchess wishes the vision to vanish the Grey Angel—the Angel of Death—takes its place. The ballet is based on an actual dream of the Marquise de Cuevas.

THE grave beauty of Marjorie Tallchief, dressed in luminous violet, and the melancholy aspect of Skibine, as the shadow of her lover, contrast with the youthful freshness and precision of the two young lovers—Gorham and Golovine. The *pas de deux* for Tallchief and Skibine has great harmony and feeling of the nostalgic mood of the work.

Sébire's excellent setting poetically conjures up the green and shadowy park with its marble seats.

This work, the fourth which Skibine has created for the de Cuevas company, was very well received by both the Deauville and Paris public.

Marie-Françoise Christout



The Duchess watches the youthful high spirits of the two young lovers (Kathleen Gorham left and Serge Golovine in the air). The contrast between the young couple and nostalgic reverie of the older woman is the crux of the ballet's theme.

All photographs by Serge Lido



The Duchess evokes the shadow of her lost love (George Skibine). They are reunited in a *pas de deux*. Since this work was given in Paris, Skibine has created another new work—*Idylle*—which will be seen during the London season. An interesting feature of the de Cuevas company is the fact that so many of its principal dancers are also choreographers.



The Tightrope-Walker (Caron) crosses the stage on her return to her lover in a series of back-roll lifts.



Right: Caron in her dance on the tight-rope.

Opposite page: The Young Man (Petit) awakens the stunned Tightrope-Walker (Caron) with a kiss.

All photographs by Alec Murray

LA BELLE AU BOIS DORMANT

(The Sleeping Beauty)

First given by Ballets de Paris at the Stoll Theatre, London, on Monday, December 14, 1953.

Ballet in one act by Roland Petit and Alfred Adam. Music by Henri Dutilleux. Decor and costumes by André Beaurepaire. Choreography by Roland Petit.

Cast

The Little Tightrope-Walker	-	-	-	-	LESLIE CARON
The Young Man	-	-	-	-	ROLAND PETIT
The Villain	-	-	-	-	SERGE PERRAULT
Onlookers and fairground attendants	-	-	-	-	JAMIE BAUER, EDMEE REDOUIN, ANDREE PARIZY, NADINE METGE, MONICA SCHELLING, MONIQUE LE BACON, FRANCESCO VARCASIA, BERTI EKKART, IVAN DRAGADZE, MOSHA LAZRE, FRITZ HESS

THE owner of a shabby fairground attraction called "The Sleeping Beauty" is unsuccessful in his attentions to a beautiful young tightrope-walker. The pitch where she walks on her wire is opposite his booth, which comprises of a lady asleep in bed who is tipped off whenever anyone scores a bull's eye.

The tightrope-walker is the great attraction and the centre of all admiration. In a fit of jealousy, the villain (the owner of "The Sleeping Beauty") arranges that the wire breaks in the middle of her act. The tightrope-walker falls and is rendered unconscious.

Taking advantage of the situation, the villain removes the unconscious body of the girl and places her on the bed in his booth. He encourages the crowd to try their luck at throwing a ball at the target which will eventually throw her out of bed.

Eagerly they all throw balls at the target, but it is a young man, a ring attendant from a neighbouring circus, who eventually wins the prize. He hits the target, the unconscious girl falls to the ground and is revived by a kiss from the young man who loves

her. Together they declare their mutual love in a *pas de deux* and together they go away to eternal happiness up the steep incline of a neighbouring switchback.

CHOREOGRAPHY

OF all the fresh personalities to emerge from post-war ballet one of the most significant is surely Roland Petit. He is talented, glossily professional, enterprising, entertaining and irritating.

In his latest work, *La Belle au Bois Dormant*, he irritates not by what he does, but by what he does not. Here is a man whose multitude of talents combine to promise the fruits of genius, who persists in offering nothing but the sweetmeats of competence. He refuses to allow his abilities to keep him to the standard to which we were once accustomed.

At one point in his career he seemed a choreographer in search of an artistic direc-

tor; now those tables are turned and he appears to be an artistic director in need of a choreographer. Skilfully he mixes all the ingredients of ballet; designers and composers are selected with loving care and innate flair, themes are chosen that possess limitless possibilities for choreographic representation, and usually the whole ballet is given the magic touch of superb theatrical production. In fact, almost everything is fine about Petit's ballets except, perhaps, Petit's choreography.

Admittedly his latest work would not have been a great ballet even if the choreography had been far better than it is (this particular version of Petit's familiar "Boy meets Girl in fantastic circumstances" formula is not as well conceived as many of its forerunners), but it had in it qualities which could have risen above the trivial.

A contemporary version of Petipa's famous classic, complete with variations, *pas de deux* and final *apotheosis*, incorporating the basic structure of a Petipa *divertissement* into a modern dance-drama (which presumably Petit was attempting, unless the work's shape was pure chance and its title not-so-pure opportunism), could have been fascinating.

But the bland, expressionless classical dancing—the boy's variation, a succession of simple classroom steps, provides a perfect example—has no significance to the theme. For the most part the choreography for the principals is trite, and that for the *corps de ballet* conventional almost to the point of vacuity, and vestigial almost to the point of disappearance.

The story is reeled out with heavy-handed mime and gesture which sometimes, notably in the fight sequence, the ball-throwing competition and the discomfiture of the Villain, reaches down to touch the ludicrous.

On the credit side of the balance sheet must be accounted a good *pas de deux*, but

one *pas de deux* no more makes a ballet than does one swallow a summer. Petit has it in him to produce original choreography, yet he draws back and restricts himself to the arrangement of arid dance numbers.

DANCING

LESLIE CARON is the nicest prize ever to be offered at a hoopla stall. She is a pleasant dancer with a heart-warming smile and a film-star with an immense following—but, through no fault of her own, she is no *étoile de la danse*. Her personality failed to project beyond the middle of the stalls, from other parts of the house her charm evaporated. Surrounded with trappings that might have come from her film *Lili*, set in a ballet especially created for her, she performed her part with no more distinction than would many other young dancers of far less renown. But such is the power of the silver screen that it can transform the little sphinxes of yesterday into the mighty idols of today.

Petit, as the Young Man, danced with the brio and aplomb that have marked all his appearances this season. He is now a remarkably consistent performer, a dance-actor of the Massine-Helpmann standard with, in addition, a strong classical technique. His almost unexpected emergence as a dancer of the first magnitude has been one of the outstanding features of his company's revival. Serge Perrault, fine artist though he is, was not able to give conviction to the deep-dyed Villain.

Clive Barnes

MUSIC

WHETHER or not Roland Petit's present interest in fairground types is capable of being communicated to an audience is to a great extent the responsibility of his composers. To remain merely as an onlooker at the bustling excitement of such a scene is a sad experience—we must be allowed to feel part of it all, and helped by the hypnotic suggestion of the musical background, to share the emotions of those taking part in it, no matter how different as people they may be from ourselves.

Stravinsky certainly knew all this when he wrote *Petrouchka*. Damase's score for *The Lady in the Ice* failed primarily because of its detachment. *La Belle au Bois Dormant* may not be a great ballet or even a good one, but Henri Dutilleux's music is outstandingly successful.

Taking more than a hint from Stravinsky, Dutilleux gives us broken rhythms in the *ensembles* (which the choreography largely ignored), creating excitement, mood and atmosphere with a sureness of touch that, unlike the ballet as a whole, hit the bull's eye every time.

Take for instance the tight-rope dance—here with psychological insight the composer provides an accompaniment of seductive and melodic charm. Not only is interest sustained, but we see the little tight-rope walker through the eyes of the young man on the stage; and throughout the ballet the same technique is applied.

For the musician the score is of equal interest in itself. Influences of Ravel, Berg, Stravinsky and Mahler are wedded in a personal and fascinating idiom. At the same time extremely tuneful and evocative with the melody mostly carried by massed strings, the writing, delicate and finely wrought, shows a mastery of harmony and the ability to creature texture of luminous clarity and to preserve musical continuity throughout an episodic construction.

Le Loup, with its greater opportunities of extended writings, gave Dutilleux fuller scope

and both works give some idea of his considerable talent and versatility.

David Hunt

DECOR

BEAUREPAIRE is a designer of fantasy. From the time we first saw his work—the first ballet on the first night of the first season of Les Ballets des Champs-Élysées at the Adelphi in 1946—it was obvious that here was someone with an unusual approach to stage decoration.

His *Concert de Danse* was an apotheosis in a baroque dream theatre with architectural detail running riot in black and white. His costumes used the greatest economy of colour with the maximum of detail and applied decoration. He seemed to be the sort of designer that some eighteenth-century millionaire would employ to decorate his fêtes.

His palace interiors for Cocteau's *L'Aigle à deux têtes* in Paris were equally fantastic and added up to some of the most beautiful settings seen in the post-war theatre.

The commissioning of his first work for an English ballet company—the Ashton-Stravinsky *Scènes de Ballet* for Sadler's Wells—marked a new austerity in his work. An unfortunate turn of events as far as Beaufaire was concerned, because the sombre architectural masses which resulted were curiously at variance with his true nature.

With *Ciné-Bijou* for Ballets de Paris in the spring of last year, it seemed that Beaufaire had found himself by combining his early elaboration with his later austerity. His Steinberg-like New York skyline, his scarlet gambling dive and the bulb-lit exterior of the little cinema, were right and charming.

La Belle au Bois Dormant brings us back to that locality so beloved of French pro-

ducers and choreographers—the fair-ground. The story is really more of a dream sequence than an episode from real life and this is the way that Beaufaire has approached it. The spangled "Sleeping Beauty" booth is supported by two elaborate caryatides; while the surround for the lady's slumbers looks like the courtyard of the House of Commons sketched on yellow wallpaper. On the opposite side of the stage the tightrope walker's pitch closely resembles the same sort of construction from which Caron, as the Sphinx, six years ago encountered Oedipus before the gates of Thebes.

The other sideshows and booths, which include a delightful ribbon-curtained caravan, are joined together by the slender lines of the humps and dips of the switchback in the background. A feeling of unlimited depth is achieved by the intelligent use of gauzes. Everywhere there is a liberal sprinkling of fishing-nets and coloured metal discs which add to the unreality of the scene. For the finale, the stage is suffused with a dull red light throwing everything up into dream-like relief.

The costumes for the boys, consisting of various coloured tights with kaleidoscopic patterned shirts, were effective and finely executed by Karinska. Those for the girls, full-skirted with simple bodices, were occasionally too definite and eye-catching, though always interesting.

For the tightrope-walker herself, Beaufaire designed a costume very similar in shape to the one Bérard designed for the Sleeping Beauty in *Les Forains*. The tight-fitting mauve bodice has a gold fringe at the neck, while the full wispy skirt is of pale grey tulle. At the opening of the ballet she wears a short fitted yellow jacket which seemed rather too *chic*; a shawl would possibly have been more suitable.

Peter Williams



curtain up



The Marquis de Cuevas walking on the banks of the Seine with "Les Sylphides," as his family of white Pekineses is called.

The Marquis, whose company is now appearing at the Stoll Theatre, London, takes a great personal interest in all aspects of the presentation of the works in his repertoire. One of the ballets, *L'Ange Gris*, to be given during the London season, is based on an actual dream which the Marquis had some years ago.

Photo: Lido

Moiseyev Troupe for London?

IT is whispered, fairly authoritatively whispered, we believe, that among London's dance visitors this year will be the Soviet State Folk Dance Ensemble, the incredible Moiseyev Troupe. This is a professional troupe, some forty or fifty strong, of the very best folk-dancers in the U.S.S.R. It appeared with great success at the East Berlin Youth Festival a few years back. Without any question if it comes to London it will be the dance sensation of the decade. To judge from films it is safe to say London has never seen folk-dancing of the quality they will present.

Highlight of royal occasion

THE Gala Performance given by the Sadler's Wells Opera and Theatre Ballet in the presence of Princess Margaret on December 9, was highlighted by the Ballet's performance of *Pineapple Poll*. Although in fairness the Opera company hardly did themselves full justice, the mixed programme served to reveal unmistakably in which branch of the lyric theatre the British genius excels. Possibly such a programme should be shown regularly to members of the Arts Council before they make their allocation of the grant.

She was a poodle

OFTEN have we lamented in these pages that so few of the celebrated dancers of yesteryear are teaching in London.

We were consequently delighted when Vera Savina told us that she intended to start giving classes at the St. George's Hall in Esher. Mde. Savina-Massine (she was Leonide Massine's first wife) was one of the first English dancers to join the Diaghilev Ballet Russe. This was in 1918, soon after she had won a competition held at the Olympia to find a British *premier danseuse*.

She was a leading soloist with Diaghilev for many years (she was once offered the position of ballerina to the company, but left to go with Massine to South America) and, in addition to creating the rôle of the Brown Poodle in *La Boutique Fantasque*, and dancing such parts as the Bluebird, she has the unique distinction of being the only British

dancer ever to appear in the leading rôle in *Les Sylphides* for the Diaghilev Ballet.

As the total number of Diaghilev soloists teaching in London today can probably be counted on the fingers of one hand, Esher can regard itself as fortunate in its new ballet-mistress.

Kersley goes Dutch

LEO KERSLEY, former principal dancer of the Sadler's Wells Theatre Ballet, who was teaching in Denver, Colorado, has returned to Europe. He is now teaching in Holland, at a large school in Rotterdam. Here he will have the opportunity of mounting productions and playing a part in the ever-growing ballet movement in Holland.

More orange blossom for Festival

WHAT Hamlet, with his clearly defined views on marriage, would have made of London's Festival Ballet one hesitates to think. Scarcely a month goes by without

this column announcing either a marriage or engagement from that most nubile of companies. The latest (at the time of going to press) engagement to be announced is Noël Rossana's. During the recent season at the Royal Festival Hall, Noël celebrated her twenty-first birthday. We wish both her and her fiancé every happiness.

Oxford in the harem

ANYTHING can happen in Oxford. When Festival Ballet played there recently Dolin, needing some extras for *Schéhérazade*, called in the University Ballet Club, the members of which had a fine time making their professional debuts slaughtering the Festival *corps de ballet*. And, as one of the students pointed out to us, they were even paid! The club responded by giving a large party for the company on the stage of the New Theatre—where possibly the company got their own back for their earlier massacre.

Lemkow on the touch-line

MANY a sports-writer, trying to describe a particularly agile goal-keeper, has resorted to comparing him with a ballet dancer. But a real ballet dancer on a football ground is rare. One was to be seen recently when Tutte Lemkow was recovering from an ankle injury. As a form of therapeutic training he turned out to practice with a soccer team—an unusual but effective cure.

Ballet helps cripples

AT Bournemouth recently we attended a charity matinee with a real purpose. Given at the New Royal Theatre by Nalda Murilova's Ballet School, all the proceeds went to the Victoria Home for Crippled Children. Among the well-arranged and well-danced items was a short ballet, produced at the request of the Victoria Home, about a crippled child. In gratitude for her help the Home is to name a bed the "Nalda Murilova Bed." Mde. Murilova is assisted

It's bound to happen— That the coconut will one day be dropped by the Moor in the third scene of Fokine's *Petrouchka*, and all the milk spilled.



Drawn by
Peter Revitt

Dancer you will know better

JOSÉ FERRAN

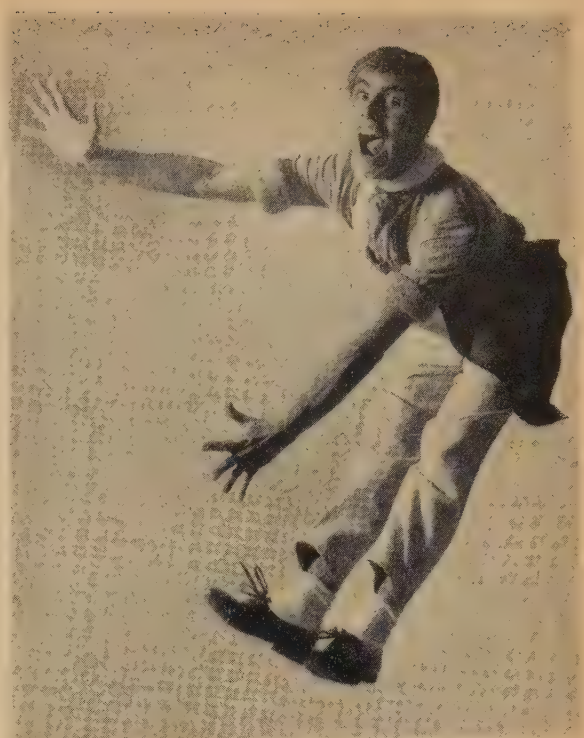
JOSE FERRAN is Spanish and was born in 1929. He made his English debut in 1949 as a member of the *corps de ballet* of the De Cuevas Grand Ballet. In the company at that time, apart from the stars, there was an exceptionally fine group of male soloists, including René Bon, Raoul Celada, Pierre Aubertin, Jean Fananas and Rolland Casanave. It was not surprising, therefore, that Ferran made little immediate impression, although, when he danced a small solo, together with Bon and Celada, in Ricarda's *Del Amor y de la Muerte*, he seemed a capable performer.

However, it was not until when in 1953 he joined Roland Petit's Ballets de Paris his talents had the opportunity of asserting themselves. The departure of J. B. Lemoine from the company just before its London season, enabled Ferran to appear in a number of solo roles.

Although he has yet to have a part created for him, in London at least, he has succeeded in making two roles his own; the hapless husband and irrepressible waiter of *Deuil en 24 Heures*, and the aspiring Café Proprietor in *La Croqueuse de Diamants*. He has also been notable as the bandit chief in *Carmen* (another role which he inherited from Hamilton, the creator of the Café Proprietor) and gave an unexpected indication of his dramatic range with a sombre portrayal of the Animal Trainer in *Le Loup*.

Ferran possesses a technique which, without being outstanding, always seems equal to any demands put on it. He has good elevation, *ballon* and turns well. His natural aptitude for comedy enables him to twist humour into grotesque movement with the easy skill of the born clown. His sense of comic timing is immaculate, and his dead-pan expression of bemused abstraction gives his work an individual flavour.

In Ferran, Petit has discovered a first-rate comedian capable of making a personal niche for himself in ballet. It will be most interesting to see him in the first part he has created around his own qualities.



José Ferran as the Café Proprietor in *La Croqueuse de Diamants*.
Photo: Roy Round

at her school by Grace Greenway, a former soloist with International Ballet.

Don Turner in opera

IN reply to the kind gentleman who enquired whether the next addition to the DANCE AND DANCERS family was to be called OPERA AND OPERATIONS; no, sir, it is not. Talking of opera, Harold Turner is appearing with great success in the Asquith production of *Carmen*. Dancing his own choreography, he revives pleasant memories of his Miller in *The Three-Cornered Hat*. Also at Covent Garden, John Cranko has re-furnished the choreography for *Aida*.

More diamonds please!

IN the old days dancers were wont to receive rich and expensive presents from their admirers. Today it is rare and many a dancer has torn a bouquet apart in the hope that it will be housing a diamond necklace or some such expensive trinket—but no; seldom do admirers now have either the money or the imagination for such gestures. How pleasant it is to hear then that just after Christmas a member of Festival Ballet received a solid gold cigarette case and also a solid gold cigarette lighter all in one day. Readers please note!

While on the subject of presents, Anton Dolin thought of an original idea as a Christmas present for his company. He gave them all free lessons from Madame Tchernicheva daily during Festival Ballet's month in Monte Carlo. Many of us would be grateful for such a present. Other companies please note!

Choreographers turned producers

CHOREOGRAPHERS often turn out to be excellent producers in other branches of the theatre. Examples which come to mind are Fokine, Ashton, Helpmann and Cranko. Now Michael Charnley has turned to revue production. *More Intimacy at Eight* at the New Lindsay Theatre is one of the slickest and quickest revues to be seen in a small theatre. Although none of the

artists is a dancer, Charnley has concentrated on making movement one of the outstanding features of this most entertaining show. It seems that other branches of the theatre can learn a lot from ballet and, as Charnley himself admits, the choreographer can learn a lot from other branches of the theatre.

Stravinsky in England

WHEN Igor Stravinsky conducts the Royal Philharmonic Society's concert at the Royal Festival Hall on May 27, the programme will consist entirely of ballet music or music which has been used for ballet—*Divertimento for Strings* (Robbins' *The Cage*), *Scènes de Ballet* (Ashton's work of the same name), *Orpheus* (Balanchine's work for N.Y. City Ballet), *Petrouchka Suite* (Fokine's work for Diaghilev).

It is a great many years since Stravinsky conducted in England and the concert should be of the greatest interest to all ballet lovers.

Mad Hatter's guests

WHO goes to the Mad Hatter's tea party? Among other people, a large number of orphaned children from Dr. Barnardo's homes. Festival Ballet were hosts during their London season and the children were served by dancers wearing their costumes as the familiar Lewis Carroll characters. A thoughtful action which no child is likely to forget.

Almost together again

NOT a very long memory is needed to recall Christmas seasons at the Stoll Theatre with Markova and Dolin together. It was pleasant coincidence which brought them so nearly together again at the same theatre this year.

Anton Dolin, as is rapidly becoming traditional, again played St. George in *Where the Rainbow Ends*—a role to which he brings great sincerity and all his accustomed panache. Immediately after the run of this popular children's play, Alicia Markova arrived at the Stoll to appear as guest artist with the de Cuevas ballet. Almost a reunion!

More Russian dancers

STILL it goes on, that trickle through the supposed iron curtain. Our latest visitors were some young dancers and students from Moscow, over here for an international students' festival in London.

Among them were a seventeen-year-old *danseuse*, Natalia Filippova, and her partner, Stanislav Vlasov, who is just three years older. They are both final-year students at the ballet school of the Bolshoi Theatre in Moscow. Even so young they are already capable of the amazingly high lifts which appear to be a big feature of Russian ballet today. One of the strange features of the programme given by this new lot of dancers was that it bore a strong resemblance to the programmes given by the previous group which was in London before Christmas. One begins to wonder if these concert groups all do exactly the same things.

happy birthday to...

		Feb.
Maryon Lane	Sadler's Wells Theatre Ballet	15
Richard Ellis	Teaching	19
Gerd Larsen	Sadler's Wells Theatre Ballet	19
Wolfgang Brunner	London's Festival Ballet	22
Alexander Grant	Sadler's Wells Ballet	22
Marguerite Stefan	Continental Ballet	23
Solange Golovina	De Cuevas Grand Ballet	24
Robert Hanlin	American National Ballet	26
	Theatre	27
Todd Bolender	New York City Ballet	27
Yvonne Cartier	Sadler's Wells Theatre Ballet	27
Gemze de Lappe	Agnes de Mille's Dance	28
	Theatre	27
Grace Greenway	Teaching	27
Mireille Le Febvre		27
Brooks Jackson	New York City Ballet	28
Malcolm Hughes	International Ballet	28
	Mar.	
Anthony Burke		1
Pearl Gaden		2
Monique Boam	Continental Ballet	3
Josephine Spreckley		3
Dorothea Zaymes	Sadler's Wells Ballet	6

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

STEPS OF THE DANCE 12

by
BARBARA VERNON and JOHN GREGORY

Drawn by
Eilean Pearcey

Posed by
Ina Alexa

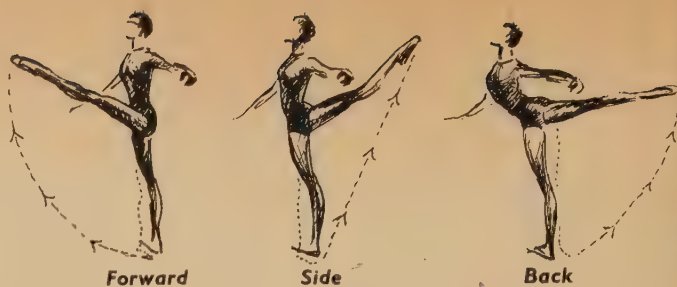
EXAMPLES OF DEVELOPPE ENCHAINEMENTS: (for last month's lesson)

Each enchainement is executed once on the flat foot, and once on *demie-pointe*.

- (1) *Developpé* front, drop-up, Counts:
and close 5th pos. 4
Tendu, side, lift leg en l'air,
close 5th pos. 4
Repeat in reverse
- (2) *Developpé* side 4
Carry leg to front 2
Passe le jambe 2
Developpé back, close 5th
pos. 4
Repeat in reverse
- (3) *Developpé* a la seconde ... 4
Turn to barre *en attitude* ... 4
Tire Bouchon, Bend back ... 4
Turn to *arabesque croise*,
close 5th pos. 4

(The rhythm for *developpés* should be of a slow, even pulse, in waltz or common time.)

Illustration 27 (right) Grand Battement (simple)



the side, the dancer stands firmly and squarely in 1st position facing the *barre*, and each leg performs alternately a *grand battement* to the side, the extended leg returning each time to 1st position.

Grand Battement with Developpé (outwards). In which the working-leg is picked up from the thigh, the turned-out pointed foot travelling along the side of the calf (front or back) of the supporting-leg. When the knee has been raised to the highest extent the lower part of the leg unfolds into the extension, and is stretched taut. It returns stretched to 5th position.

Grand Battement with Developpé (inwards). The reverse process. The working-leg is thrown out as in a normal *battement*. At the height of the extension the knee is bent, and the foot is brought into

leg is immediately lifted in another *grand battement*.

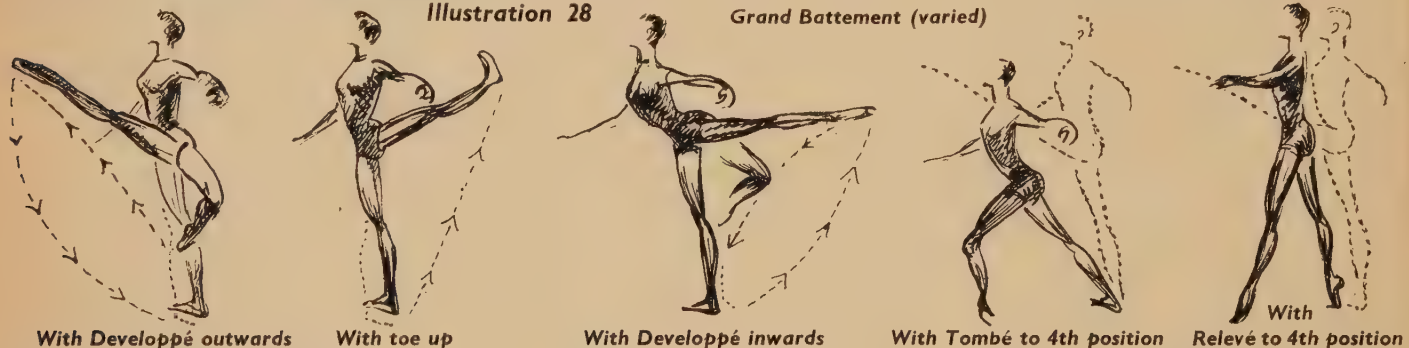
Grand Battement with Fouetté Movement. *Grand Battement* is executed to the front *en relevé*. At the height of the extension, the body turns away from the extended leg, to face about. The extended leg closes in 5th position behind.

Grand Battement with Fouetté en Revers. With *Grand Battement* back *en relevé*, the body turns at the height of the extension to face the extended leg, which closes in 5th position front.

In both the *fouetté* movements the back should be held very erect, and should show no reflex action. The balance will be assisted by a slight inclination forward in the torso, and by a feeling of grip in the hip related to the extended leg.

Illustration 28

Grand Battement (varied)



THE BARRE-WORK (Continued)

Grands Battements are the climax of the *barre*-work. They are taken late in the scheme of *barre* exercises because the legs should be thoroughly warmed before attempting such violent movements. Coming after the slow tensions of the *developpés*, they give the final warming and stretching. They cultivate suppleness, and turn-out, and build strength for elevation. The *Grand Battement* consists of a strong swing of the leg, usually taken from 5th position. It may also be taken from pique 4th position front and back, and 2nd position. Both legs are held taut throughout the movement.

As the working-leg flies out to the extension the toe is the last to leave the floor (in flight the foot is fully stretched) and the first to touch the floor on return. Effort should be made to keep the hips as level as possible; and the back should be held straight, showing no strain, no reflex action. Performed to a march rhythm the accent or strong beat is on the extension.

The arm is usually held in 4th pos., but on occasion may be lifted to 3rd pos., or a *Port de bras* may be introduced in *enchaînement*. Variations of *Grands Battements* include:

Battement Balancoire, in which the working-leg brushes through 1st position back and forth from extension front to extension back, the heel being lowered to the floor as the stretched and turned-out leg passes through 1st position. It may be performed in continuous series or closing in 5th position after each second extension. When performed to

the supporting-knee, from which it travels down the side of the calf (front or back) to rest in 5th position.

Grand Battement with Upturned Foot. In which the foot of the working-leg is turned-up at right angles to the leg, as the leg is extended. This device is particularly beneficial for stretching the ligaments at the back of the knee, and the achilles tendon.

Grand Battement with Tombé. From the extended *battement* the working-leg falls directly to the floor in a 4th or 2nd position, and the weight of the body is transferred on to it. To return to 5th position the working-leg usually performs another *grand battement*, and the weight of the body is immediately transferred back to the original supporting-leg. The step may be performed in all directions.

Grand Battement with Piqué. Instead of closing the working-leg in 5th position after the extension, it is lowered until the point of the toe touches the floor, from whence the

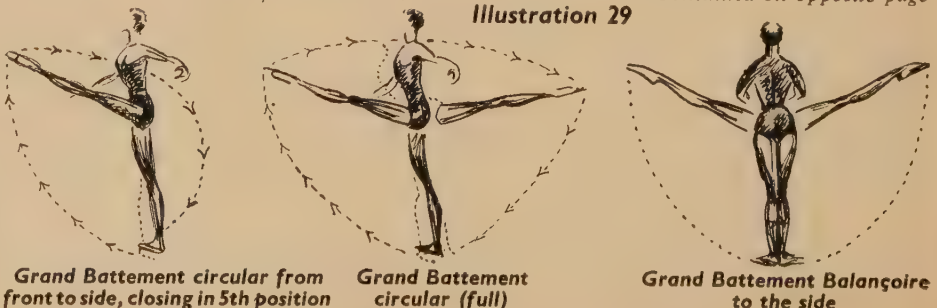
Grand Battement Circular. The working-leg flies out to the extension front or side and is carried circularwise at the height of extension to close in 5th position back, or from the back or side circularwise to close in 5th position front.

Grand Battement with Passé. Between a series of *grand battements* in various directions, the working-leg may be lifted with bent knee from 5th position front to 5th position back, or vice-versa. In the execution of *passé* (*retiré*) the pointed toe of the working-leg travels front along the shin bone of the supporting leg and back, along the side of the calf, the toe being lifted to just below the knee.

Grand Battement with Change of Leg. *Grand Battement* front may be followed by *Grand Battement* back, or vice-versa, and etc. It may also be performed, facing the *barre*, by alternate legs to the side. In every case a subtle transference of weight is called

Continued on opposite page

Illustration 29



New Records

Reviewed by
DAVID HUNT

Fun in the cemetery

Giselle. (Adam.) Paris Opéra Orch. (Richard Blareau.) Decca LXT2844. 1 12-in. LP, 36s. 5½d.

ON his first visit to the ballet, Daniel, the small son of Darius Milhaud, the composer, suddenly exclaimed "Mummy, I didn't know they had so much fun in cemeteries!" Needless to say, the ballet was *Giselle*.

The orchestra of the Paris Opéra might have seemed, theoretically, the ideal choice for recording Adam's music, but unfortunately this has been far from the case: the atmosphere is completely missed in both acts, and most of it sounds little more than so much "fun."

Apart from the excessive horn vibrato which is a characteristic of French players, the actual playing throughout is beautifully polished—listen, for instance, to the silky string tone in the Queen of the Wilis' first entrance in the Second Act—but as often happens in a theatre performance, the conductor seems to show much less affection for the lovely old score than those of us who are fond enough of it to want a recording.

It is all rather on the quick side, Blareau's beat is rigid and insensitive and the impression one gets is that he is accustomed to following dancers who are more concerned with the technical side of their craft than with giving any deeply moving interpretation of the ballet. Given as it is here, with the minimum of those essential touches of rubato that give it life and meaning, the music sounds as "ham" and inconsequential as its detractors would have us believe.

The record gives considerably more of the score than has ever before been recorded and for the first time we now have the "complete" ballet available, and all on one LP disc, which makes the issue even more of a disappointment.

Adam, of course, wrote much more music for the original production than we hear in present day performances. This is a somewhat abbreviated performance of the version used nowadays at the Paris Opéra. In the course of a hundred years or so the original plan and choreography have been altered to such an extent by the revisions of Perrot, Petipa, Gorsky, Fokine and many others who have helped to "hand it on," that a list of what is omitted from the complete score would baffle the modern listener.

However, the cuts that will worry British ballet goers most are as follows: Act 1: Overture except for the dozen bars of the opening *allegro*; Berthe scolds Giselle for dancing and exit (Scene 6); from Bathilde's gift of the necklace up to the exit of the court (Scene 8); a repeat on the final page to which Albrecht nowadays tries to kill Hilarion; all of Hilarion's soliloquies. Act 2: Second section of Myrtha's first dance (Scene 3); almost all of Myrtha's second dance, entrance and first dance of the Wilis (Scene 4); exit of Wilis after Giselle's entrance (Scene 5); middle section of first Giselle-Albrecht *pas-de-deux* (Scene 9—an unpardonable omission, yet the rarely heard coda is allowed its rightful place).

On the credit side it must be said that many long continuous tracts of the score as we know it are given with all repeats observed and the actual sound of the recording is at the very highest standard.

The ball really graduates

Graduation Ball. (Johann Strauss-Dorati.) New Symphony Orch. (Fistoulari.) 1 12-in. LP, 36s. 5½d.

THIS is one of the most delightful ballet records for a long time. The performance not only succeeds in capturing the spirit of the ballet with all its lighthearted gaiety and youthful tenderness,

but Fistoulari once again shows that the only logical way to record ballet music is to perform it as it is given in the theatre.

There are naturally some exceptions to this rule and the Drummer's Dance in *Graduation Ball* is one of them. Divorced from its choreography, it needs the slightly faster tempo at which Fistoulari takes it in order to make musical sense on its own and to convey the right bravura quality of the dance. Otherwise everything is just as it would be in an actual performance.

The ballet's première was in Sydney on February 28th, 1940. Antal Dorati, the principal conductor for the De Basil Company at the time, chose, arranged and orchestrated the Johann Strauss pieces that make up the score—mostly from unpublished material which he unearthed in the Vienna State Opera Library. The anonymous writer of the programme note on the record sleeve, presumably quoting from the *Supplement to Complete Book of Ballets*, gives *Perpetuum Mobile* as the only well-known piece, ignoring the fact that the whole of *Acceleration Waltz* opens the ballet and a snippet or two of *Trisch Tratsch* pop up in the finale. Also mentioned are the *mathematics and natural history* and *circus divertissements* which might well puzzle those who have seen only post-war productions. The former was a very unfunny episode which was suppressed soon after the first performances and was replaced by the "choose your partner" game, which, if I remember correctly, uses the same music.

The present choreography for *Perpetuum Mobile*, on the other hand, is no improvement on the exciting circus number in which Lichine was the ringmaster and Riabouchinska, glittering in spangles, a bareback rider.

There is as much Dorati in the writing as of Strauss, dances being concocted from mere thematic scraps in some cases, time signatures altered and the whole expertly and irresistibly worked together and decked out in a scintillating orchestration. The recording reproduces it all with superb effect.

Musicians may complain that, in the waltz to which the cadets and girls first dance together, Fistoulari increases tempo too soon and too suddenly. Those who have seen the ballet will remember that this is a necessity arising out of the action, being the moment when shyness gives place to high jinks. If only a conductor of Fistoulari's inherent feeling for the dance could be persuaded to conduct for one of our ballet companies.

The performance is absolutely complete down to the last bar and fortunately the lovely Nocturne music for the *Sylphide* and the *Cosman* divertissement is given in place of the vulgar (in this context) *Night in Venice* waltz used for the other *pas-de-deux* which Lichine has seen fit to substitute for it in more recent performances.

Stravinsky's pastiche

Scènes de Ballet: Suite from Petrouchka. Stravinsky. New York Philharmonic Symphony Orch. (Stravinsky.) Columbia 33C1015. 1 10s. LP, 1 10-in. LP, 27s. 3½d.

STRAVINSKY'S *Scènes de Ballet* was first heard in a 1944 revue—Billy Rose's *Seven Lively Arts*—with Balanchine choreography.

This is one of Stravinsky's essays in pastiche—works in which the style of a former composer or period is deliberately imitated and which for Stravinsky began in 1920 with his refurbishing of Perézolesi material for Massine's *Pulcinella*.

Whether *Scènes de Ballet* was intended as "homage" in the Tchaikovsky-Delibes type of ballet music, as a witty parody of such manners and methods, or was even Stravinsky's own rather cynical commentary on ballet music in general, is hard to decide. Away from the theatre, the music quickly becomes tedious and even this authentic

performance is likely to appeal only to those British ballet lovers who want to be reminded of Frederick Ashton's production for Sadler's Wells. The recording is adequate.

The suite from *Petrouchka* gives the first scene from the entrance of the magician, the scene in *Petrouchka's* cell and a large extract from the final scene. Here the performance is at times a little erratic and the very woolly recording made some years ago leaves a great deal to be desired.

The light and fantastic

Les Sylphides. (Chopin-Gretchaninoff.) New York Philharmonic Symphony Orch. (Kurtz.) One side of Columbia 33SX1011. 1 12-in. LP, 32s. 4½d.

THE ideal recording of *Les Sylphides*, uncut and at correct dancing tempo, still eludes us. This version under Efrem Kurtz, one time conductor for Pavlova, was previously available at 78. Kurtz, like Joseph Levine in the Ballet Theatre Orchestra's recording reviewed last November, fails to give the third repeat in the danced *Prélude*. But much worse than that, the Opus 33, No. 2 *Mazurka* is omitted entirely!

This orchestration by Gretchaninoff is perhaps the loveliest of the many different versions. Kurtz favours rather quick tempo, yet although on the whole, his beat is even brisker than Levine's, the general effect is the reverse, due mostly to Kurtz's more poetic phrasing. Except for dancers, this is a very pleasant performance to listen to.

On the reverse side is the tone-poem, *Uirapuru* by the prolific Brazilian composer, Villa-Lobos. Colourfully written and its programme outlined on the record sleeve, it is not likely to appeal to those wanting a recording of *Les Sylphides*. Perhaps somebody thought it might attract the attention of a choreographer! Recording of both works is somewhat below Decca's highest standard.

La Boutique Fantasque. (Rossini-Respighi.) Philharmonia Orch. (Galliera.) Columbia 33S1009. 1 10-in. LP, 24s. 6½d.

ALTHOUGH superior as a recording and showing greater delicacy and attack in the actual playing as compared with the Covent Garden Orchestra under Hugo Rignold in a previously issued abbreviated LP performance, there is no competition here for Ansermet's superb recording of the ballet on a 12-inch LP, LXT2555. Galliera leaves out the little *Valse Lente* and a good deal of the connecting passages of mime between the actual dances; whereas Ansermet's performance is virtually complete. However, those who want a recording of *Boutique* and wish to save twelve shillings will not be disappointed.

Tudor's tragedy at Verona

The Tragedy of Romeo and Juliet. (Delius: *Over the Hills and Far Away*.) RPO (Beecham.) One side of Columbia 33C1017. 1 10-in. LP, 27s. 3½d.

THE music for Antony Tudor's *Romeo and Juliet* was drawn from various orchestral works of Delius and arranged by Antal Dorati. By playing recordings of *Eventyr* (available on LX8931-2), this new performance of *Over the Hills and Far Away* and *Brigg Fair* (LXT2788) in that order, the collector of ballet music can have a more or less complete musical background against which to remember the many beautiful details of Tudor's conception without being over much troubled whether or not Tudor "shouldn't ought to have done it."

Nobody conducts Delius's music quite like Sir Thomas Beecham and the youthful innocence of this dreamy piece is ravishingly presented. On the reverse is an equally beautiful performance of the haunting *In a Summer Garden*. Recording is smooth and satisfying.

Balanchine and Mozart

Symphony Concertante. (Mozart: *Sinfonia Concertante* in E Flat, K. 364.) Joseph Fuchs (violin), Lilian Fuchs (viola), Zimmler Sinfonietta. Brunswick AXTL1018. 1 12-in. LP, 36s. 5½d.

IN addition to being probably the greatest of Mozart's earlier masterpieces, the *Sinfonia Concertante* for violin and viola is one of those strange works with passionate and often tragic undercurrents which give the lie to the pretty-pretty view of Mozart's music that fails to see anything beyond its elegant surface beauty.

Balanchine's comparable ability to stir the emotions by purely abstract means (which is presumably the reason for his having been called the Mozart of choreographers) was not, paradoxically, as evident as one might have expected in his ballet to the *Sinfonia Concertante*, considering the nature of the music. Whether or not he was attempting anything more than the choreographic equivalent of the music's pattern and structure is uncertain.

In any case, the newcomer is far more likely to come to a fuller appreciation of the music away from the ballet. Unfortunately the performance on this record is far from being ideal. The orchestra play with fervour and precision, but not much else, while the soloists' approach is equally heavy-handed. The recording is bright and clear, but the string tone is much too wiry.

STEPS OF THE DANCE

Continued from opposite page.

for, so that the body shall not be upset, but maintained steady, uplifted and straight.

Grand Battement with Plié and Relevé. Both *Plié* and *Relevé* may be used with *Grand Battement*, either concurrently or consecutively, with the closing of the working-leg.

Grand Battement with Tendu. To avoid fatigue or strain a simple *Tendu* may be introduced alternately in a series of *Grand Battements*.

EXAMPLES OF GRAND BATTEMENT ENCHAINEMENTS:

Counts:
(1) *Grand Battement* front .. and 1 and 2
Grand Battement side .. and 3 and 4
Grand Battement back .. and 1 and 2

**Grand Battement* front .. and 3 and 4
Repeat in reverse
(March Rhythm: 4/4 time)
(2) *Grand Battement* front... and 1 and 2
Grand Battement front, brush through 1st pos. " 3
to 4th pos. *par terre* .. " 4
Close 5th pos. " 5
Repeat in reverse
(March time: 5/4 time)
(3) *Grand Battement* with *développé* front and 1 and 2
Grand Battement simple point 4th pos. " 3 " 4
Grand Battement simple close 5th pos. " 5 " 6
Repeat *en croix*
(March time: 6/4)
* Denotes change of leg.

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LIONEL BRADLEY

"YOU say there were six good ballets this year. I can think of three, but what are the others?" This remark was fired at me on the staircase of the Stoll Theatre at a recent premiere. Bemused as I always am by a first night audience, I could only reply: "I simply cannot think what they are, Lionel!" "The trouble with you editors is that you don't know what goes on in your magazines," he admonished playfully as he busily continued down the staircase. "Send me a postcard when you can remember," he called up as he reached the bottom.

I remember thinking then what a great feature of the ballet Lionel Bradley was and how good it was for us all to be pulled-up in such a kindly way for our frequent blunders. Little did I think that those were the last words of correction I should hear from his lips. During the night of December 30 he died. His last evening was spent as he would have wished—watching a rehearsal at the Mercury Theatre.

The son of a judge, he was educated at Manchester Grammar School and Queen's College, Oxford. Joined the staff of Liverpool University Library in 1924 and was deputy librarian until 1936. He came to London just before the war and became assistant secretary and sub-librarian to the London Library, where he remained until his death. For many years he wrote principally for *Ballet*, but many other magazines, including *DANCE AND DANCERS*, published his work. His one book, *Sixteen Years of Ballet Rambert*, was published in 1946. He was a demon for accuracy and hardly a month went by in which we did not receive letters or postcards telling us the errors of our ways; he was a wonderful proof-reader.

"Uncle Leo," as he was usually called, was a balletomane in the true sense of the word. He seldom missed a performance with a change of cast and in between that he went to concerts and opera. Hardly a night passed without him attending some spectacle in the theatre and it is worth noting that he almost always paid for his seats. How he had time to correct the world's ballet literature has always been a source of amazement. He was one of the best friends ballet ever had and will be sorely missed.

Peter Williams

NEW BOOKS

Ballet for Czars and Commissars

A History of Russian Ballet, from its origins to the present day, by Serge Lifar. Translated by Arnold Haskell. (Hutchinson, 21s.)

THE recording of history can be dealt with in two ways. Either it can be treated as a good story that anyone, even those not particularly interested in the subject, can enjoy. Or it can be a plain statement of facts, which, though not of any literary interest, proves invaluable as a reference book, providing everything is clearly tabulated. Serge Lifar's history of his own country's ballet does not come into either class.

He appears to have gone to endless trouble to get all his historical details accurate and the chapters on the origins of Russian ballet and of the nineteenth century are a great mass of information—dates and lists of ballets—which make heavy going. The great value of this section is that there are long passages quoted from the dance personalities and writers of the period. It is only through these quotations that the book comes alive.

We have recently had Grigorieff's great book on Diaghilev so that Lifar's chapters on this subject are of less interest than they might have been. When it comes to the present regime in Russia, Lifar is in much the same position as are most readers of *DANCE AND DANCERS*—he can only assess it from hearsay and a few recitals and films.

The particular value of this book is that, in one volume, it carries the history of one of the most important periods of ballet a stage or two further than Cyril Beaumont's excellent *History of Ballet in Russia (1613—1881)*.

It would have been easy for Lifar to have laid accent on his own particular achievements and this, apart from rather too many photographs of himself in Diaghilev's time, he has not done. Perhaps a little more of his great personality would have been welcome.

Look, Ma, I'm dancing!

Beginners, Please! by Kay Ambrose in collaboration with Celia Franca. (Adam and Charles Black, 6s.)

POCKET book for beginners of this kind will do nobody any harm and quite a lot of people some good. Miss Ambrose has developed her own particular style of presenting the dance in amusing line drawings and text. Her books are full of those little bits of information which so often present a major problem to budding dancers and parents—how to choose a teacher, what to wear for class, how to darn ballet shoes or to make a tutu. This, together with the more advanced Kersley-Sinclair-Revitt *Dictionary of Ballet Terms* (also published by Black), should tell most people all they need know—not necessarily the same thing as what they want to know. P.W.

Dance and Dancers AT HOME



Kenneth Macmillan as Prince Siegfried and Doreen Tempest as Odette in The Sadler's Wells Theatre Ballet production of *Lac des Cygnes*. Tempest has vastly improved her interpretation of Odette this season. The photograph shows her remarkable arabesque.

Photo: Denis de Marney



Donald Britton, of The Sadler's Wells Theatre Ballet, in the variation for the principal male dancer from Ashton's *Les Rendezvous*. This work, created twenty-one years ago, still remains one of the best of the *divertissement* type of ballets and it seems as fresh today as when it was first given at Sadler's Wells.

Photo: Denis de Marney

SADLER'S WELLS THEATRE BALLET

Miller as Swanilda

SOON a new production of *Coppelia* is to burst before us at Covent Garden, in, we trust, all its glory. All the mistakes previously associated with productions of the ballet in this country will, we implore, have been rectified, and the old work will stand before us in a new and clearer light.

In view of this impending renaissance, the performance of *Coppelia* given by the Theatre Ballet at the Sadler's Wells Theatre on December 22, held more than usual interest. The production, virtually the same as the old one at Covent Garden, made one consider where and how improvements might be made.

The quality this version lacks above all other is realism. The choreographer who sets about producing *Coppelia* thinking more in terms of the fair-ground scenes in *Petrushka* than *The Sleeping Beauty*, will earn our respect. The present Toy-Town Ruritania conspired at by the designer, aided by the producer and abetted by the dancers, lacks validity and guts. The work is suffering from pernicious anæmia. For a start the dancers should be told to behave not like a troupe of musical-comedy juveniles. The stage should be filled with happy, stamping, clapping peasants. Properly produced this realistic background need not clash with the classical dances—the Royal Danish Ballet in productions like *Napoli* and *La Sylphide*, has shown that these diffuse elements can intermingle with complete safety.

Choreographically with the entire last act, with the possible exception of the *pas de deux* and variations, should be scrapped and re-worked. The first act only needs polishing, and the choreography of the second act, although not the production, could be left as it is.

The performance that prompted these remarks was for the most part excellent within the limitations set by the production. Patricia Miller's Swanilda and Donald Britton's Frantz were both reviewed in these pages over a year ago. Their performances, good then, have improved with time. Miller's sparkling dancing and intelligent acting were a joy to watch, and Britton partnered her with an easy grace and danced with strength and style.

David Poole's Dr. Coppélius still puzzles me.

Quite legitimately he refuses to play the role as a clown and adopts a serious reading of the part. His characterisation is carefully thought-out; his make-up well designed, his conception of the role is consistent—yet his performance carries little conviction. It fails to register; it is as though the mimetic power, which is his in every ballet, in *Coppelia* deserts him. Possibly this is partly due to his portrayal being at some odds with the spirit of the production.

Annette Page and Margaret Hill were admirable as Dawn and Prayer. It might be interesting to see Page as Swanilda one day; her dancing has a fine quality.

The *corps de ballet* looked bored stiff, and were at their best as the dummies in the second act. Their glassy-eyed exuberance in the Mazurka and Czardas was not convincing because so few of them (Gerd Larsen being notably among those few) danced with any evident sense of enjoyment or pride. It is not sufficient for the boys to have the precision of the Tiller Girls, or for the girls to have the vacuous gaiety of debutantes in an eightsome reel. Kenneth Macmillan should seriously reconsider his dual role of comic Burgomaster and casual Duke.

Vernon in new roles

AMONG the more important cast-changes of this season has been the assumption by Gilbert Vernon of the Master of Treginnis in *The Haunted Ballroom*. When a member of the Covent Garden company Vernon was regarded primarily as a classical soloist. Since joining the Theatre Ballet though he has been cast, with considerable perception, for dramatic roles. He now follows his outstandingly promising "debut" as a dramatic dancer as Leona-do in *Blood Wedding*, with an interesting portrayal of De Valois' luckless squire.

His dancing was exceptionally neat and well-controlled, as indeed have been, apart from a few shaky appearances in *Valses Nobles et Sentimentales*, all his performances with his new company. His phrasing of the dance of exhaustion was, either by accident or design, unusually sensitive; by holding motionless for an instant the grotesque poses in the dance, he repeated a trick I seem to remember Helpmann employing in this role. The rest of Vernon's playing has not yet got the static power of Helpmann or Poole, nor are his facial expressions so well modulated, but all this could come with time. Patricia Miller was a gracious and graceful Alicia.

C.B.

FESTIVAL BALLET

FOR their Christmas season at the Royal Festival Hall, opening on December 23, London's Festival Ballet have this year based their programmes on Michael Charnley's ballet *Alice in Wonderland*. The work, fully reviewed in September, -53, was on this occasion given the added attraction of having Miss Moira Shearer as narrator. Belinda Wright and John Gilpin were as excellent as ever in their roles of Alice and the White Rabbit, and Keith Beckett had improved both his characterisation and dancing as the Mad Hatter.

The only major cast change from last summer was the appearance of Russell Kerr in Trunoff's old role of the Knave of Hearts. Kerr danced competently but with nothing like the brisk brilliance of his predecessor.

For her part in the proceedings Shearer received the largest billing, a course of action which was perhaps justified by the fact that she also received the lion's share of the applause. Her recitation was sweet and a favourable portent for her forthcoming Titania—as an actress she can now be regarded as nothing less than promising.

Unfortunate start to bright programme

THE programme had opened with a performance of *Les Sylphides*, best forgotten. During the course of the ballet, however, Marina Svetlova gave a rendition of *Prélude*, which, for various reasons, I will remember to my dying day. The company as a whole seemed out of form, an impression quickly dispelled by the rest of the performance and subsequent programmes.

The evening ended with the *Don Quixote pas de deux* and *Le Beau Danube*. Briansky was dancing better in the *pas de deux* than he has for the past year. All the old panache and charm, lacking from his work last summer, once again asserted themselves and it was a pleasure to see him again in such form. His partner, Daphne Dale, put up a brave show in a role for which she was not type-casted by nature. The part needs that flash of showmanship that comes easily to a Toumanova, Slavenska or Arova, but looks false when assumed by a Dale. However, she danced the choreography better than many would have expected.

Le Beau Danube was the brightest thing on the programme. It is a ballet which shows the company at its best. Gilpin gives the Hussar with

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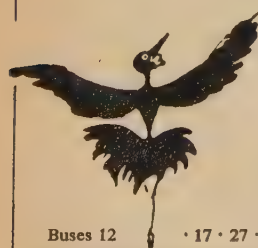
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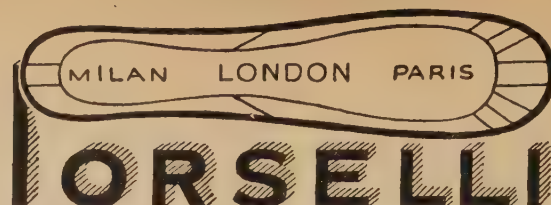
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a fine polish nowadays (the St. Cyr cadet has long since graduated) and Anita Landa made a convincing Street Dancer. Vulgar without being cheap, and most attractive. When she can sustain her sense of character throughout the ballet—at the moment it tends to get lost after her recognition of the Hussar—her performance should develop into a worthwhile study.

Development has certainly been shown by Louis Godfrey, who now dances the King of the Dandies with assured gusto, though he was not sufficiently dandified and would do well to adopt a hair-style more in keeping with the baller's period than a twentieth century crew-cut. Jeanette Minty was a colourless Fiancée, but Marilyn Burr danced the best First Hand we have seen from this company since its early days when the role was entrusted to Anna Cheselka.

A subsequent performance produced cast-changes in both *Alice* and *Beau Danube*. Monica Leigh's performance of Alice was well-danced and appealing, but without the remarkable "Aliceness" of Wright. Godfrey proved surprisingly good as the White Rabbit; he missed some of Gilpin's delicacy in the part and was less polished, but he danced in a way that might even make Gilpin look to his laurels. Kerr was preferable as the March Hare than as the Knave of Hearts, this latter part being given on this occasion by Graham Smith, a very promising recruit to the company.

Changes in *Le Beau Danube* brought in Oleg Briansky and Wolfgang Brunner as the Hussar and King of the Dandies. Both were rather better than they had been hitherto in these roles—Brunner showing as much improvement in the part as had Godfrey earlier. It is worth noting that in the ballet's finale this pair were definitely preferable to the first-night cast. C.B.

CONCERT OF STARS

LONDON'S first real glimpse of ballet and opera in modern Soviet Russia was provided last year by the film *Gala Festival*. Now at the Berkeley Cinema, Tottenham Court Road, can be seen its successor, *Concert of Stars*. Produced in Soviet-color, like the earlier film, *Concert of Stars* is a film that no one interested in ballet will want to miss.

Among the varied items that make up this hotch-potch of singing and dancing are long excerpts from the ballets *Gayaneh* (music, Khatchaturyan; Cast: Gayaneh—A. Shelest; Armen—S. Karlian; Karel—N. Zubkovsky; Nancy—T. Vecheslova) and *Raymonda* (music, Glazunov; Cast: Raymonda—N. Dudinskaya; de Brienne—K. Sergeyev; Spanish Dance Soloists—N. Anisimova and R. Gerbek).

Gayaneh, as given here in its Leningrad production, would appear to compare unfavourably with the Moscow version (a film excerpt of which I saw recently at a private showing), but it serves to re-introduce the lovely Kirov ballerina Alla Shelest, who visited London at the end of last year.

In *Raymonda* those responsible for the film have deserted their usual policy of "straight" filming and utilised several camera tricks (among them a portrait that comes to life in Raymonda's dream), the result being rather better film-ballet than is the general rule in these Soviet record films. The ballet is obviously splendid in its pageantry.

Raymonda was first produced by Petipa, and a revival of a *pas de deux* from it (*Raymonda's Dream*) was arranged by Lubov Egorova for the De Cuevas Grand Ballet a few years ago. The film version appears to bear no resemblance to Egorova's revival and presumably the ballet has been completely or partially re-choreographed.

Dudinskaya is a vivacious dancer of a type that abounds in Soviet Ballet, while Sergeyev is a partner of massive and handsome dignity and an able performer. The Spanish dance for soloists and ensemble was wonderfully danced; vigour, precision and, above all, spirit. These are the qualities that would seem to characterise Soviet ensemble dancing. Western ballet, apart possibly from the Danes, has nothing to equal the Soviet *corps de ballets* and ensembles.

Ulanova as a Sylphide

OF the greatest interest in the film was a performance of the *pas de deux* from *Les Sylphides*. In the first place the choreography was recognisably Fokine's, in the second it was marvelously danced by Ulanova. For the first time I feel the cameras must have done this ballerina something like justice. Here in a short *pas de deux* one can see Fokine's choreography danced as it never is nowadays in the West. Through the film one can not only recognise the greatness of Ulanova, but also the greatness of Fokine.

Ulanova does not move, she develops in space—her dancing is never held up by a conscious movement, it has a motion natural to itself, as has a wind or a river. Her partner, Preobrazhensky, is the wholly admirable background to her glory, and I could not even tell you what he looked like.

The film ends with a Russian folk dance performed by the Moiseyev troupe, the leading exponents of folk-dancing in the Soviet Union. Not only does the dancing surpass all such dancing we have seen in the past, but the choreography is also of unusual value. C.B.

Denise Hirst and Larry Drew dancing the Charleston in "Won't you Charleston with me" from the Boy Friend. This gay and brilliant pastiche of a 'twenties musical comedy started at the Players Theatre, went to the Embassy, and has now established itself at Wyndhams, where it is enjoying, and deservedly, a fantastic success.

The dances, which are so perfectly of the period, have been excellently arranged by John Heawood, who is far too young to have known that glamorous era. Not only are the steps exactly as they used to be in those days, but the dancers have the spirit of the period.



TELEVISION

Peter and the Wolf

Given on December 24. Choreography by Frank Staff. Music by Serge Prokofiev. Decor by Guy Sheppard. Illustrations by Geoffrey Jones. Adapted for Television and produced by Patricia Foy.

ON Christmas Eve, Ballet Rambert gave the first of their trio of television productions. This work by Frank Staff, first produced for this company in 1940, successfully rode its transition to television without losing any of its infectious humour.

The narration was well spoken by Peter Hawkins, although Prokofiev's music almost tells its own tale.

An especially well portrayed cameo came from Mary Munro as a most winsome little duck: Terry Gilbert was a fearsome wolf, his solo being neatly executed. Lulu Dukes was attractive and effervescent as ever as Peter. The dance of the Hunters admirably achieved the right air of gay burlesque.

The witty decor was again in the capable hands of Guy Sheppard, who created the original designs.

The Carnival of the Animals

Given on Monday, December 28, 1953. Choreography, Cecil Bates. Costumes, Helen Biggar; Settings, Stephen Bundy. Music, Saint Saens. Orchestra conducted by Eric Robinson. Joan and Valerie Trimble (two pianos). Adapted for television and produced by Patricia Foy.

BALLET RAMBERT'S second television appearance this Christmas was Saint-Saens dance fantasy composed in 1886. In the last ten years two different choreographers have for this company alone tried their hand at making a ballet to this music—the first, Andrée Howard in 1943; now Cecil Bates.

Saint-Saens' music must be a tempting bait to choreographers with its gay, entrancing melodies, which have your feet beating to its time—music echoing the strains of Offenbach and Rossini.

This suite of fourteen numbers was on the whole well danced. Particularly good performances came from Valerie Marsh and Sarah Webb as the beautifully heavy-laden tortoises; suitably dancing from their knees and expressing their characters with their whole bodies.

The dance of the Two Fishes was perhaps one of the most successful, from the point of view that it was the only dance performed against a backcloth that gave any atmosphere or apparent depth of illusion. Christine Hindmarsh was most unsuitably clad in a costume that bore strikingly little resemblance to a Cuckoo, or for that matter any bird at all, and her character was not clearly enough defined.

Mention must also be made of Noreen Sopwith, who was a charming Bird-girl, but for some mysterious technical reason merited one of the few good close-ups. The camera work as a whole improved vastly towards the end of the production.

The dance of the Three Swans was notable for the *port de bras* of the three dancers, and the whole company admirably caught the mood of the amusingly devised finale.

Mermaid

Given on January 6, 1954. Choreography, Andrée Howard. Music, Ravel. Costumes, Andrée Howard. Settings, Stephen Bundy. Produced by Christian Simpson.

Cast

<i>The Mermaid</i>	-	Mary Munro
<i>Her sisters</i>	-	Christine Hindmarsh, Valerie Marsh, Gillian Martlew, Selena Wylie
<i>The Prince</i>	-	Alexander Bennett
<i>His bride</i>	-	Beryl Goldwyn
<i>Their friends</i>	-	Ann Horn, Patricia Dyer, Audrey Nicholls, Norman Dixon, Terry Gilbert, John Chesworth

MADAME RAMBERT herself played the role of narrator, by introducing the last of her company's Christmas television productions. In 1934 this work, based on a Hans Andersen fairy tale, was first presented by the Ballet Club. It was one of Andrée Howard's first choreographic ventures, and one of the first of her many ballets for Marie Rambert.

Television was able to bring to *The Mermaid* what the stage cannot. By the skilful use of the cameras we were given that deceptive under-water feeling. The work as a whole was vastly improved by being performed against such a naturalistic setting, with little fishes, sea corals and other species of sea life being superimposed on the screen. This coupled with Ravel's bubbling music was a perfect combination for such a ballet.

This fairy tale of sweet sadness is an ideal ballet scenario, with its story of a shipwrecked Prince saved from drowning by a mermaid. Eventually he returns to his home-land; the mermaid, determined to follow him, aided by magic, discards her tail for legs, although one of the conditions is that for every step she takes on land she will suffer great pain. Undaunted, she sets out to find the Prince, discovering him eventually with his bride. The Prince does not know to whom he should turn, but in the end he chooses his bride. The poor little mermaid being left to die.

Mary Munro in the title role was excellent, giving a perfectly controlled performance, combining her own serenity with a soft sensitivity. Alexander Bennett was a virile and noble Prince. Beryl Goldwyn was a suitably seductive little bride; but the evening was Mary Munro's, for she seized all her many opportunities.

The camera work was incomparably better than the standard set by recent productions. There were some excellent shots of the storm, with the wind howling, the shirts of the men being blown flat against their bodies; there was the enchanting shot of the mermaid rising from the sea, superimposed on the Prince dancing with his guests on land.

This production, which was so original and imaginative, was in the able hands of Christine Simpson, to whom much credit must be given; his masterly touch has been surely missed in many recent television ballet productions.

Nicholas Baker

Dance and Dancers

ABROAD

AMERICA

Record takings for Ballet Theatre

A DISTINGUISHED audience, which included Alicia Markova and Renee Jeanmaire, turned out for Ballet Theatre's gala performance at the Metropolitan Opera House on December 27. This event marked the launching of this company's public drive for funds and to help it inaugurate its 15th anniversary season next autumn. The gross receipts, \$21,200, were an all-time high and broke all records for a single evening of ballet in America.

The focal point of this gala evening was the premiere of Eugene Loring's new ballet, *The Capital of the World*, based on a short story by Ernest Hemingway, set to a commissioned score by George Antheil and with costumes and scenery by Estaban Frances.

Given its world premiere three weeks earlier on television, under the sponsorship of the Ford Foundation's Television Workshop, this ballet was decidedly more effective in stage performance where colour and a sense of space gave it additional dimension.

Hemingway's story tells of Paco, a youth, who comes to "The Capital of the World" (Madrid) with aspirations of becoming a famous bullfighter, but who meets his death while engaged in mock combat with a co-worker, who has lashed knives to the legs of a chair to simulate the horns of a bull.

Roy Fitzell, a new recruit to Ballet Theatre, performed the central role with great poise and sensitivity. Indeed, his debut in New York was, perhaps, the most auspicious element of the entire evening. Another newcomer, Lupe Serrano, as the principal girl in the plot, also proved a welcome addition to the company.

Immediately following this engagement, Ballet Theatre departed on a five-month tour of the United States, during which time the company will perform in seventy-six cities.

Markova triumphs in opera

A NEW Year's Eve performance of Strauss' *Fledermaus* at the Metropolitan Opera House marked the Metropolitan Opera debut of Alicia Markova as dance soloist in the second act ballet.

The first ranking ballerina ever to appear in conjunction with an opera at this house, a sold out performance welcomed her. By popular demand there was another special matinee performance on January 23, during which time Markova also spoke on a nation-wide radio hook-up. Between these two engagements at the Met, Markova flew to Toronto to make two guest appearances with the Royal Winnipeg Ballet.

Petit on Broadway

ROLAND PETIT'S Ballets de Paris opened a limited New York engagement on January 19, at the Broadway Theatre, too late for review in this issue. The single bill consisted of the American stage debut of Leslie Caron in *Deuil en 24 Heures*, Violet Verdy in *Le Loup*, Ciné-Bijou and Colette Marchand in *Carmen*.

Full Nutcracker for N.Y. City

ON January 12, the New York City Ballet started a ten-week engagement that marked this company's 10th anniversary at the City Center. *Opus 34*, a new ballet in two scenes, choreographed by George Balanchine, was premiered on January 19. Set to music by Arnold Schoenberg, it employed this composer's *Musik zu einer Lichtspielzene* created in 1930.

Scheduled to debut on February 2 is Balanchine's full evening version of *The Nutcracker*. This work, in two acts and four scenes, will have scenery by Horace Armistead, costumes by Karinska and will employ the full company. They will be supported by some three dozen children from the School of American Ballet and there will also be a choir.

Jerome Robbins, recently returned from Israel, is also expected to mount one or two new ballets before the season draws to an end.

The return of Nora Kaye

AFTER a forty-two performance schedule in Japan, Nora Kaye returned to New York to be on hand for the New York City Ballet season. Miss Kaye, with Paul Szilard as partner and choreographer, appeared in Tokyo in *Giselle* and *Night Fright*, the latter a new work by Mr. Szilard. After a tour of other important cities of Japan, Miss Kaye returned to Tokyo to appear in a full-

length version of *Swan Lake*. All of these appearances in Japan saw Miss Kaye as a guest star with the Komak Ballet Company.

New work by Limon

A SIX-EVENING series of performances by Jose Limon and his company were scheduled for presentation at the Juilliard School of Music on January 29-31 and February 5-7. Highlights of the four different programmes include the world premiere of Jose Limon's *Ode*, set to the music of Samuel Barber's "Capricorn Concerto," and the first New York performances of Doris Humphrey's *Ruins and Visions*, composed on Benjamin Britten's score; and Pauline Koner's *Cassandra* to music by Aaron Copland.

Martha Graham for Europe

AS we go to press, it appears likely that Martha Graham and her company will open a New York engagement on February 21 before departing on their European tour which is being arranged by Anatole Heller.

Present plans call for this twelve-week European tour for Miss Graham and her company of twenty-five dancers to open in Israel in mid-March, with engagements in Italy, Switzerland, France, the Scandinavian countries and Britain, to follow with a London season during the last week of April and the first week of May.

The Golden Apple for Holm

HANYA HOLM, who will be remembered in London for her choreography for *Kiss Me Kate*, has been invited by New York's new Phoenix Theatre directors, Norris Houghton and T. Hambleton, to compose the dances for *The Golden Apple*, a new musical play by Jerome Moross and John La Touche, that is scheduled for its New York premiere on March 9.

Danilova to tour with group

ALEXANDRA DANILOVA has been signed by Sol Hurok for a tour next year in a unit that will consist of two male dancers, a girl, and two pianists. Included in the repertoire will be *Mlle. Fifi*, choreographed for Mme. Danilova by Zachary Solov, also other well known solos and *pas de deux*.



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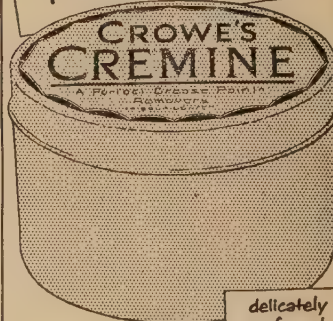
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News in brief

LUCRATIVE night club engagements have been occupying more than a few American dancers of late. José Greco and his company have been appearing at the Waldorf-Astoria while Bambi Linn and Rod Alexander have been dancing at the Hotel Plaza. The Lester Horton Company commenced an engagement at Ciro's, in Hollywood, and now Valerie Bettis, who has just completed a film engagement, has been booked for a series of hotel engagements in St. Louis, Dallas, Los Angeles and Las Vegas. . . Michael Kidd, who was choreographer for *Guys and Dolls*, has been signed in a similar capacity to supply the dances for the musical version of *Ninotchka*, to be produced in New York next autumn.

Arthur Todd

FRANCE PARIS OPÉRA

Carzou for Giselle

THE 100th performance of *Les Indes Galantes* having recently taken place, M. Lehmann, director of the Lyric Theatres, is not planning any new work before the end of the winter. The rehearsals of *Oberon* are, in fact, taking up all the time of the opera and ballet departments, as well as the costume and scenery workshops.

For this reason it will be March at the earliest that rehearsals of *L'Oiseau de feu* will begin or that Carzou's new sets for *Giselle* will be seen; other new works envisaged are *Vendanges* (music by Milhaud, sets by Dali), and *Les Noces fantastiques* (music by Delannoy, choreography by Serge Lifar).

Following the departure from the Opéra of Jean Babilée, the title rôle of *Hop-Frog* has been entrusted to Raoul Bari. Though he lacks the stage presence of the rôle's creator, he gives a creditable and expressive performance in a work which is hardly noteworthy. One should, however, mention that Harald Lander has improved the ballet by modifying the second scene and clarifying the action.

Andreani's debut in Spectre

ON December 5, the Opéra ballet was received with great enthusiasm at Rouen. The programme included extracts from *Suite de danses* and *Coppélia*, and the ballets *Roméo et Juliette* and *Divertissement*.

ON January 6, Jean-Paul Andreani made his official début as danseur-étoile in *Le Spectre de la Rose*.

Evelyn Taylor in *Dances from the Golden Era* in the *Agnes de Mille* production. This company of fine dancers and ballets, mainly by Agnes de Mille, is now touring the States under the banner of Sol Hurok.



GRAND BALLET DE MARQUIS DE CUEVAS

THANKS to a constant policy of renewing the repertory and an ingenious marshalling of his means, the Marquis de Cuevas has placed his company at the head of the present ballet season, and despite a few failures, he is to be unreservedly praised for the way he has maintained this dynamism which has seldom been matched by private ballet companies.

Yielding to the warmth of Paris's welcome, Alicia Markova took part in two additional performances. Once more she appeared as *Giselle*, a fragile and light apparition, with George Skibine as a discreetly romantic Albrecht. Like an autumn leaf floating in the breeze, she was also seen in the *Pas de Quatre*, seeming to be a reincarnation of

Taglioni, and bringing to a delightful old-world charm the somewhat witty harmony of her affected attitudes.

The Egret flies and sinks

CREATED at Cannes last winter, *L'Aigrette* retained only the music and the scenario of the original work. This unfortunate work for once aroused such reprobation from critics and public alike that it had to be withdrawn immediately from the programme. It played the rôle of a propitiatory holocaust.

What were the reasons for this failure, who were the victims? To a scenario by Princess Bibesco that was poetic but extremely prolix, Prince Chavchavadze composed a creditable score, full of reminiscences and also of *longueurs*. Dull scenery and costumes of debatable colours clad the army of miasmata, fevers, and black or striped mosquitoes who, under the orders of the God of the Marsh (Oleg Sabline), surround the hunter (Serge Golovine) and the alluring Egret (Kathleen Gorham).

The Danish choreographer, Birger Bartholin, was succeeded by Victor Gsovsky. Though extremely classical in his approach, he did not succeed in bringing colour or coherence to the ballet, and in a number of passages failed to maintain interest.

Golovine and Kathleen Gorham replaced Skouratoff and Rosella Hightower, and the newcomers lacked the necessary authority and presence.

The Sylphide flies and lies

THE long-announced revival of *La Sylphide* took place on December 9. Very different from Gsovsky's version for the Ballets des Champs-Élysées, the work came as something of a surprise, Harald Lander, who has conscientiously devoted every care to this production of the romantic masterpiece, is a faithful curator of the Bournonville tradition, and it is therefore not Taglioni who must be evoked with this latter choreographer but Lucile Grahn, the first Danish Sylphide.

In place of the charming score of Schneitzoetter's, that of Loevenskjold creates from the very beginning a more prosaic atmosphere. The comic element is developed to the detriment of the poetic. Mime passages are cleverly interspersed with danced episodes, and according to tradition, they are so "loquacious" as at times to overshadow the dance. Regarding the latter element, Harald Lander has momentarily cast off his guise as erudite for that of choreographer and has inserted into the ballet some variations which are in essence quite modern, elegant and skilful, and he has arranged with great authority the *pas d'ensemble* which for once are performed with discipline. It is certainly due to the Scandinavian influence that the characters of Gurn (Wladimir Arapoff) and the naive young girl (Joyce van der Veen), affect ridiculous attitudes. Under this influence, Rosella Hightower gives to the immaterial creature of the Sylphide another side, that of a coquette full of whimsical tricks, more akin to the eternal feminine than the romantic angel. Owing to her perfect technique and her mastery, she manages to suggest lightness, a lightness, however, which is not spontaneous but acquired through proven science.

By her side Serge Golovine seems rather frail; perhaps Skibine would have been more suitable for the rôle of James, who is a rough Scot rather than an elf.

Denise Bourgeoise makes an attractive and graceful Effie, and proves herself to be a delicately expressive mime.

Two settings by Bernard Daydé for the new production of the Danish *La Sylphide*, which Harald Lander has recently mounted for *Le Grand Ballet du Marquis de Cuevas*. The work has had a success in Paris and on January 25 London will get a chance to see it at the Stoll Theatre. It will be extremely interesting to compare this production with the one which the Royal Danish Ballet brought to Covent Garden last summer. Hightower dances the title role and Golovine is her infatuated Scottish lover, James.

The top picture is of Effie's home, where her wedding to James is about to take place. The appearance of the Sylphide, seen only by James, upsets all the arrangements and instead of settling down to married life, he follows his spectral divinity into the forest (seen in the lower picture). The result leads to tragedy on both sides.

This ballet is probably the most typical of the Romantic era and its revival by the great companies of the world is of major importance.



Ballet Dates

SADLER'S WELLS BALLET

Feb. at Covent Garden
23 *Sleeping Beauty* (Fonteyn, Somes)
24 *Sleeping Beauty* (Nerina, Rassine)
25 *Sleeping Beauty* (Jackson, Hart)
26 *Sleeping Beauty* (Fonteyn, Somes)
27 (M) *Sleeping Beauty* (Jackson, Hart)
27 (E) *Sleeping Beauty* (Nerina, Rassine)

Mar.

2 *Coppelia* (premiere) (Nerina, Blair)
3 *Sleeping Beauty* (Fonteyn, Somes)
4 *Coppelia* (Beriosova, Chatfield)
5 *Coppelia* (Nerina, Blair)
6 (M) *Coppelia* (Navarre, Grant)
6 (E) *Coppelia* (Beriosova, Chatfield)
9 *Coppelia* (Act III), *Daphnis and Chloe*, *Homage to the Queen*. Gala in the presence of the Queen Mother and Princess Margaret in aid of Sadler's Wells Benevolent Fund.

10 *Coppelia* (Navarre, Grant)

11 *Coppelia* (Beriosova, Chatfield)

12 *Sylphides*, *Daphnis and Chloe*, *Homage to the Queen*

13 (M) *Sylphides*, *Daphnis and Chloe*, *Homage to the Queen*

13 (E) *Coppelia* (Nerina, Blair)

16 *Cinderella* (Fonteyn, Somes)

17 *Coppelia* (Beriosova, Chatfield)

18 *Cinderella* (Nerina, Rassine)

19 *Coppelia* (Navarre, Grant)

20 (M) *Cinderella* (Nerina, Rassine)

20 (E) *Cinderella* (Fonteyn, Somes)

22 *Swan Lake* (Fonteyn, Somes)

23 *Coppelia* (Beriosova, Chatfield)

24 *Swan Lake* (Nerina, Rassine)

25 *Swan Lake* (Jackson, Field)

26 *Veneziana*, *Homage to the Queen*, *Patineurs*

27 (M) *Coppelia* (Lindsay, Doyle)

27 (E) *Veneziana*, *Daphnis and Chloe*, *Patineurs*

SADLER'S WELLS THEATRE BALLET

Jan. at Sadler's Wells Theatre

26 *Fete Etrange*, *Rake's Progress*, *Puerta de Tierra, Facade*

29 *Sylphides*, *Blood Wedding*, *Pineapple Poll*

30 (M) *La des Cygnes*, *Haunted Ballroom*, *Carte Blanche*

Tour

Feb.

1 Memorial Theatre, Stratford-on-Avon

8 Winter Gardens, Morecambe

15 Globe, Stockton-on-Tees

22 New Theatre, Oxford

Mar.

1 Grand, Wolverhampton

8 Alhambra, Bradford

15 Hippodrome, Derby

22 Theatre Royal, Norwich

29 Sadler's Wells Theatre, London. (One week only during which Cranko's *The Lady and the Fool* has its London premiere)

GRAND BALLET DU MARQUIS DE CUEVAS

at the Stoll Theatre, London

Company including: Rosella Hightower, Marjorie Tallchief, Ana Ricarda, Jacqueline Moreau, George Skibine, Serge Golovine, Vladimir Skouratoff.

Jan.

25, 26, 27 (M and E) *Idylle*, *Grey Angel*, *La Sylphide*

28 *Del Amor y de la Muerte*, *Pas de Quatre*, *Dying Swan* (Markova), *Tragedy of Verona*, *Piege de Lumiere*

29, 30 (M) *Del Amor*, *Tragedy of Verona*, *Rondo Capriccioso*, *Piege de Lumiere*

30 (E) *Del Amor*, *Pas de Quatre*, *Dying Swan* (Markova), *Tragedy of Verona*, *Piege de Lumiere*

Feb.

1 *Giselle* (Markova, Skibine), *Black Swan*, *Piege de Lumiere*

2, 3 (M) *Feux Roges*, *Feux Vert*, *Idylle*, *Tarasiana*, *Donna Ines de Castro*

3 (E), 4 *Feux Roges*, *Feux Vert*, *Pas de Quatre*, *Dying Swan* (Markova), *Paquita Pas de Trois*, *Prisoner in the Caucasus*

5, 6 (M) *Tertulia*, *Grey Angel*, *Pas de Deux Classique*, *Piege de Lumiere*

6 (E) *Giselle* (Markova, Skouratoff), *Idylle*, *Piege de Lumiere*

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Mar.

1 Gaiety, Dublin (two weeks)

15 Opera House, Belfast (two weeks)

29 Birmingham

April

22 Liceo Opera House, Barcelona

Followed by tour of Spain and Portugal.

Jan. **BALLET RAMBERT**

18 Opera House, Scarborough (two weeks)

Feb.

1 Repertory Theatre, Perth

8 Arts Council Scottish tour (one week): Inverness, Troon, Airdrie, Dumfries

WALTER GORE BALLET

Feb.

22 Hippodrome, Norwich

Mar.

1 New Theatre, Northampton

8 Palace Theatre, Grimsby

15 Empire Theatre, York

DANCE THEATRE STUDIO

Feb. at Toynbee Hall, London

8 Recital by Anne Garden, celebrated French dancer, and Ernest and Lotte Berk in new programme.

LOOK FOR

ALICIA MARKOVA on the front cover of the March issue of *Dance and Dancers* which will also contain an illustrated article on Dancing in Musical Comedy by Harry Stone, Jean-Paul Adreani by Marie-Francoise Christout, the Ballet of the Marquis de Cuevas by Peter Williams, New Ballets—*La Sylphide*, *Feux Rouges*, *Feux Vertes* by Golovine, *Idylle* by George Skibine. All the usual features including *Curtain Up!*, *Steps of the Dance*, *Personalities*, *News from everywhere*.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

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over 20, anywhere, esp. U.S.A., m.a. 20, o.i. music, films, art, swimming, ls. French, p.r. all answered.

ALEXA H. ROBB, 1 Gindera Road, Montrose, Angus, wants b.c., m. or f., preferably in London, m.a. 14, o.i. music, opera, reading, p.r. all answered.

BETTY BALLANTYNE, 35 Thorpe Road, Norwich, Norfolk, wants b.c., age 13-16, in London, Scotland, Italy, m.a. 14, o.i. theatre, cinema, art, books, keeping pets, p.r.

SUSIE SMPADIAN, 47-45, 39th Street, Sunnyside 4, Long Island, U.S.A., wants b.c. any age, anywhere, m.a. 23, o.i. writing, poetry, music, theatre.

ALEX CRETHAR, 32 Langston Place, Epping, N.S.W., Australia, wants b.c., anywhere, m. or f., age 18-25, other dancers preferred, m.a. 23, o.i. singing, writing, music.

CHARLES HOWARD, 206 Whitefoot Lane, Bromley, Kent, wants b.c., m., age 18-30, o.i. opera, music, records, travel, s.i. holiday companionship this summer.

ALLAN PARR, 33 Akerman Road, London, S.W.9, wants b.c., m., age 18-30, London or near, m.a. 30, o.i. opera, cycling, swimming, Scotland, p.r.

JILL FAGAN, 35 Bryndwr Road, Fendalton, Christchurch, Canterbury, New Zealand, wants b.c., f., age 13-16, in U.S.A., m.a. 13, o.i. skating, tennis, acting, films, reading, p.r.

MAURICE DOWNS, 19 Station Street, Saltburn-by-the-Sea, Yorks, wants b.c., m., any age, anywhere, m.a. 30, o.i. music, travel, theatre, tennis, badminton, swimming, art, p.r., all answered.

HANS-JORG ERIKSEN, 7 Prithviraj Road, New Delhi, India, wants b.c., m., Italy or France, m.a. 28, o.i. theatre, music, travel, reading, films, ls. Danish, English, German, p.r., all answered.

ALAN GEE, 52 Aberdeen Park, Highbury, London, N.5, wants b.c., any age, England, Holland, Sweden and Denmark, m.a. 37, o.i. music, opera, photography, p.r., all answered.

PAMELA SMITH, 36 Van Dyck Avenue, New Malden, Surrey, wants b.c., m., 18-24, or f., 16-17, in Canada (esp. B.C.) or America, m.a. 16, o.i. television, radio, theatre, records, p.r.

ography was by Fred Chrystian, the music by René Corniot.

AT the Grand Theatre, Bordeaux, Léone Mail has just arranged a ballet by Claude des Presles, *Cocotte-Ballet*, with music by Daniel J. White.

Marie-Francoise Christout

Owing to pressure of space it has not been possible to include news from Italy and Denmark this month. This will appear in the next issue, together with news from many other countries.

FRANCE continued from page 25

Finally, the apparatus which carries Hightower into the skies excited the astonishment of the naive by the silence of its mechanism. *La Sylphide* is, in short, a creditable and praiseworthy work, although we prefer its elder sister which is more French and more romantic in taste.

RED INDIAN BALLET

THE Ballets Peaux-Rouges (the Redskin Ballet) at the Théâtre des Champs-Élysées did not fascinate the public so much as might have been expected following the preceding publicity campaign which lasted for several weeks. Doubtless many will retain a few memories of the great tent, more spectacular than authentic, and of the excellent number of the rings, performed by Reginald Laubin with a facility in the best music hall tradition. According to the commentary, the dances of the Wild Bison and the Evil Hawk were to recapture the fresh wonderment of our early days, and all the shaking feathers did, indeed, resemble the games of one's childhood. The Crow Indians might be of interest to the ethnologists of the Musée de l'Homme, but the balletomane quickly becomes tired of very primitive evolutions. But one should not base one's judgment entirely on the American Indian pow-wow dance, for some twenty years ago the young chief Oskomon presented a wider repertory in which pyrrhic dances were interspersed with magical dances.

News in Brief

UNDER the auspices of the Jeunesses Musicales de France a competition has been organised, open to all young choreographers of any style, which will culminate in the presentation of four works at the Salle Pleyel on March 13, 1954. This occasion will mark the fifth in the series of lecture-demonstrations entitled *A la découverte du ballet*,

under the direction of Serge Lifar, the success of which has had repercussions not only in Paris, but all over France and even North Africa.

JANINE CHARRAT is coming to England in the spring with her company.

LEONIDE MASSINE, now attached to the Rome Opera House, has invited the French dancers, Yvette Chauviré and Jacqueline Moreau, to dance there.

A BALLET by Lucien-Farnaux-Reynaud, called *La Balle de Mai*, has been created at the Opera House at Lyons, on December 18. The chore-

COVER STORIES

ROSELLA HIGHTOWER was born in Oklahoma in 1920. She studied locally. From 1933 to 1938 she studied with Dorothy Perkins in Kansas City. In 1938 she joined the Monte Carlo Ballet and came to Europe. Back in New York on the outbreak of war she started to take soloist roles. She later joined Ballet Theatre and then went to Massine

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Dance and Dancers

FEBRUARY 1954

1s 6d

*Johaar
Mosaval*

*Patricia
Miller*

